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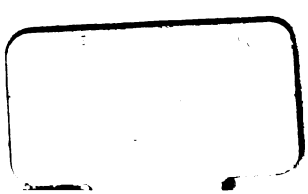
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A GUIDE

TO THE

FIRST AND SECOND EGYPTIAN ROOMS.

BRITISH MUSEUM.

A GUIDE

TO THE

FIRST AND SECOND EGYPTIAN ROOMS.

Mummies, Mummy-Cases, and other Objects connected with the Funeral Rites of the Ancient Egyptians.

WITH TWENTY-FIVE PLATES.

London.
PRINTED BY ORDER OF THE TRUSTEES.

1898.

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HARRISON AND SONS,
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ST. MARTIN'S LANE, LONDON.

THIS Guide contains a description of the mummies, mummy-cases, and other objects connected with the Funeral rites of the ancient Egyptians, exhibited in the First and Second Egyptian Rooms. The plates which accompany it are photographed from the best examples of the mummies and mummy-cases in the Collection; their order is chronological.

E. A. WALLIS BUDGE.

DEPARTMENT OF EGYPTIAN AND ASSYRIAN
ANTIQUITIES, BRITISH MUSEUM,
October 8th, 1898.

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THE EGYPTIAN ALPHABET.


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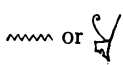

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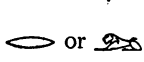

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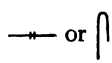

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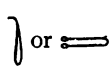
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A GUIDE

TO THE

FIRST AND SECOND EGYPTIAN ROOMS.

To the elaborate care bestowed by the ancient Egyptians on the preservation of their dead, and to their punctilious observance of funeral ceremonies and rites, and to the thoughtful provision which they made to ensure the well-being and comfort of the deceased, we owe very much of our knowledge of the domestic habits and usages of ancient Egypt. The collection of objects from the tombs of Egypt which has been gradually brought together during the present century in the British Museum, is the largest and most varied collection of its kind in Europe. It comprises mummied bodies, mummy-cases and coffins, and furniture for the funeral and the tomb; articles of dress and food, and of occupation or amusement, deposited by the living for the use or solace of the beloved dead in the last long journey or in the new life; figures of the protecting gods, and amulets prescribed by the religious belief of the people; and a multitude of miscellaneous objects which, for one reason or another, found their way into the sepulchral chambers, and have thus come down to us so marvellously well preserved. The collection is displayed in the four Egyptian Rooms of the Upper Floor of the Museum; but the scope of the present Guide is

limited to a description of the contents of the First and Second Rooms, which specially illustrate the methods followed in the preparation of the body for burial, and are more immediately connected with the funeral rites of the ancient Egyptian people, whose religious convictions had for thousands of years confirmed them in the belief of the immortality of the soul.

The **Religion** of the Egyptians developed in two directions, *i.e.*, towards monotheism, and towards polytheism. They believed in the great and supreme power which made "the earth, the heavens, the sky, men and women, animals, birds, and creeping things, and all that is and all that shall be"; and to this power they gave the name NETER . But side by side with Neter, or God, they believed in a number of beings, or existences, which, because they were thought to have something of the nature of God in them, they called *Neteru* , or "gods." Some of these were mythological personifications of natural phenomena and whatever is permanent or subject to fixed rule in time and space: such as Earth, Sky, Sun, Moon, Stars, Light and Darkness, the Inundation, the Year, the Seasons, and the Hours. The goddesses Nut, Neith, Isis, Nephthys, Hathor, Uatchit, Nekhebit, etc., are names of the Sky, especially at sun-rise or sun-set. The Sun has countless names, Ptaḥ, Tmu, Rā, Horus, Khnemu, Sebek, Åmen, etc.; and some of them, such as Osiris and Seker, are names of the Sun after he has set, or, in mythological language, has died and been buried. Seker signifies "the coffined," and Åmen, "he who hideth himself," just as Horus signifies "the one above," and Ptaḥ, "the opener," and Tmu, "the closer." All gods, as such, were absolutely equal in their might and in their divinity; but, mythologically, Osiris might be said to be slain by his brother Set, the personification of Night, who, in his turn,

was overthrown by Horus (the rising sun), the heir of Osiris. The cosmic gods were usually represented in animal shape, or part human and part animal; only one god, Tmu, appears always in human form.

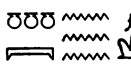
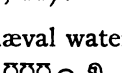
Another view is, that the Egyptians reduced everything to one kind of primæval matter, which they believed contained everything in embryo; this matter was water, , which they deified, and everything which arose therefrom was a god. The priests of Heliopolis assumed the existence of a company of nine great gods, which they called *paut neteru* ; another group of nine great gods formed the "lesser *paut*"; and a third group of nine gods is also known. When the three companies are to be understood, the idea was expressed by writing the axe or hatchet, which is the common symbol for god, twenty-seven times, thus: . In the primæval matter or water lived the god Tmu, and when he rose for the first time, in the form of the sun, he created the world; and it is stated in an early text that "while as yet there was neither heaven nor earth, and "when neither gods had been born, nor men created, the "god Tmu was the father of human beings, even before "death came into the world." The first act of Tmu was to create from his own body the god Shu and the goddess Tefnut; and afterwards Seb the earth and Nut the sky came into being. These were followed by Osiris and Isis, Set and Nephthys.

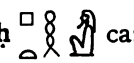
Yet another view is, that creation came into being through a word spoken by the god Thoth, who was believed to be a form of the divine intelligence; when Thoth gave the word, what he commanded at once took place by means of the gods Ptaḥ and Khnemu, the visible representatives of the power which turned Thoth's com-

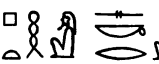
mand into deed. Khnemu made the egg of the Sun, and Ptaḥ gave to the god of light a finished body.

In the latter days of the Egyptian religion the worship of the people degenerated into a superstition of the grossest kind; but it cannot be too strongly insisted upon, that the accounts of it given by the Greeks and Romans are utterly untrustworthy.

The following are the principal gods mentioned in the Book of the Dead (see pp. 10, 11):—

Nu , the primæval watery mass from which the gods were evolved; **Nut**  is a female counterpart of this god.

Ptaḥ  carried out the mandate of Thoth at the creation; he was the "Opener" of the day.

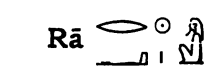
Ptaḥ-Seker , *i.e.*, Ptaḥ joined to the incarnation of the Apis bull at Memphis.

Ptaḥ-Seker-Ȧusȧr , the triune god of the resurrection.

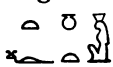
Khnemu  carried out the mandate of Thoth at the creation; he set the earth on its four pillars, and it was he who fashioned man upon a table as a potter fashions a vessel.

Kheperȧ , a form of the rising sun, and a type both of matter which is on the point of passing from inertness into life, and also of the dead body which is about to burst forth into a new life in a glorified form.

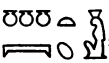
Tem  or **Ȧtmu** , the head of the gods of Heliopolis; he was a form of the night sun, and was the "Closer" of the day.

Rā  the sun-god, and the "king of all the gods"; he was the visible emblem of God, to whom sacrifices and offerings were made daily.

Shu , the first-born son of Rā, typified the light; he supported the sun and the heavens upon his shoulders, and it was he who lifted up the sky from resting upon the earth-god Seb.

Tefnut  was the twin sister and female counterpart of Shu.

Seb , the son of Shu, was the personification of the earth.

Nut , a female counterpart of Seb, was the personification of the sky.

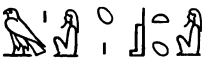
Àusàr or Osiris , the son of Seb and Nut, husband of Isis, and brother of Set and Nephthys. Osiris was a form of the sun-god after he had set, and as such became the emblem of the motionless dead. He became the type of eternal existence, and the symbol of immortality; and as judge of the dead he was believed to exercise functions similar to those attributed to God. Through the sufferings and death of Osiris, the Egyptian hoped that his body might rise again in a transformed, glorified, and incorruptible shape, and the devotee appealed in prayer for eternal life to him who had conquered death and had become the king of the underworld through his victory and prayer.

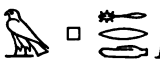
Seker , the Socharis of the Greeks, was the "closer" of the day, and subsequently became a god of the dead. He was associated with Ptaḥ, the creator, and with Osiris, the god of the resurrection, and thus became

a triune god, through whom all men obtained life in the world to come.

Åuset or Isis  was the wife of Osiris and mother of Horus.

Ḥeru or Horus , the sun-god, the name of the oldest god in the Nile Valley.

Ḥeru-sa-Åuset  "Horus, son of Isis," a god who is often confused with Horus, the sun-god.

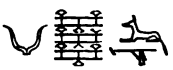
Ḥeru-p-khart , "Horus the Child," a name of "Horus, son of Isis."

Ḥeru-khuti , "Horus of the two horizons," a form of the sun-god, called by the Greeks **Harmachis.**

Set  typified the night, and was the opposite of Horus, the god of the day.

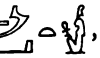
Nephthys , was the wife of Set, and typified the evening.

Ånpu or Anubis  typified the darkest part of the twilight or the earliest dawn; he was god of the mummy-chamber and of the cemetery.

Åp-uat , a messenger of Osiris and god of the dead.

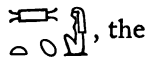
Ḥu  and **Såa**  appear among the gods when the soul of the deceased is being weighed in the balance.

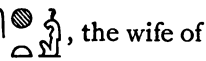
Teḥuti or Thoth  was a form of the divine intelligence, and later was the "scribe of the gods"; he was the author of the religious compositions which protected the deceased from evil.

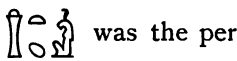
Maāt , the female counterpart of Thoth; she appears to be the personification of physical law and moral rectitude.

Ḥet-Ḥeru or Hathor , the goddess of the sky wherein Horus, the sun-god, rose and set. She provided meat and drink for the deceased.

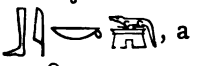
Meḥt-urt , the region of the sky in which the sun travels daily.

Net or Neith , the goddess of the sky wherein the sun rises.

Sekhet , the wife of Ptaḥ, was the personification of the burning heat of the sun.

Bast  was the personification of the gentle and fructifying heat of the sun.

Nefer-Tmu  typified a form of the sun's heat.

Sebȧk , a form of Horus, the sun-god.

Ȧmsu  was the personification of the reproductive power of nature.

Neb-er-tcher , a name given to Osiris after the reconstitution of his body.

Un-nefer , a name of Osiris.

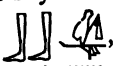
Ȧsṭennu , a form of Thoth.

Serq , a form of the goddess Isis.

Taurt or Thoueris , the wife of Set, or Typhon of the Greeks.

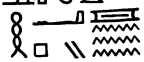
Uatchit , a form of Hathor and the northern sky.

Nekhebit , a form of Hathor and the southern sky.

Beb , the first-born son of Osiris.

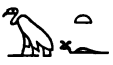
Ȧmen , a god of Thebes, to whom in later times were attributed all the powers of Rā, Ptaḥ, Khnemu and other ancient gods of Egypt.

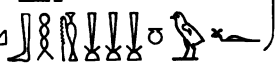
Mut , wife of Ȧmen, and goddess of Thebes.

Ḥāpi , the god of the Nile.

Ȧmset 

Ḥāpi 

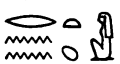
Ṭuamāutef 

Qebḥsennuf 

The four children of Horus (or Osiris), see p. 91.

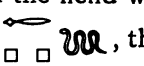
Ḥeru-shesu , the "followers of Horus," a number of mythological beings who appear with Horus and Set in the ceremony of "opening the mouth."

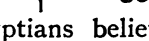
Shai , the personification of destiny, luck, or fortune.

Renenet , the female counterpart of Shai.

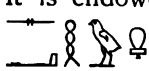
Meskhenet , a deity who seems to have presided over the birth of children.

Ām-mit , or "eater of the dead," the name of the fiend who ate up the wicked dead.

Āpep , the name of a fiend.

Nâk , the name of a fiend.

The Egyptians believed in a future life; and the doctrine of eternal existence is the leading feature of their religion, and is enunciated with the greatest clearness in all periods. In the Papyrus of Ani, in answer to the question of the deceased, "How long have I to live"? the great god of Heliopolis replies, "Thou shalt exist for "millions and millions of years, a period of millions of "years." But while we have the evidence of the Egyptian belief in eternal life, we are nowhere told that man's corruptible body will rise again; still, its preservation must in some way have been connected with the life in the world to come, otherwise the prayers recited to this end would have been futile, and the time-honoured custom of mummifying the dead would have had no meaning.

The **corruptible body** of a man, considered as a whole, was called *khat* , a word which seems to be connected with the idea of something which is liable to decay. But the body does not lie in the tomb inoperative, for by the prayers and ceremonies on the day of burial it is endowed with the power of changing into a *sāḫu* , or **spiritual body.** It was this body which ascended into heaven and dwelt with the gods. In close connection with the corruptible and spiritual bodies stood the **heart** *ȧb* , which was the seat of life and thought. Besides these the Egyptian believed that a man possessed an abstract individuality or personality, endowed with all his characteristic attributes, which had an absolutely independent existence. This was the *ka* , or "**double**"; offerings were made to the *ka*, and it was thought that it could inhabit a statue of the deceased. To that part of a man which beyond all doubt, was believed to enjoy an

eternal existence in heaven in a state of glory, the Egyptians gave the name *ba* , or **soul,** which is usually depicted in the form of a human-headed hawk . A man also possessed a **shadow** *khaibit* ; a "shining" or translucent, intangible similitude of the deceased called *khu* , a word usually rendered **"intelligence"** or **"shining one"**; a **"power"** or **"form"** called *sekhem* ; and a **name,** *ren* . Thus the whole man consisted of (1) a corruptible body; (2) a spiritual body; (3) a heart; (4) a double; (5) a soul; (6) a shadow; (7) an intangible shining casing or spirit; (8) a divine form; and (9) a name. It is thought that the spiritual body began its existence as soon as the body had been laid in the tomb. In heaven the beatified eat bread which never grows stale, and drink wine which grows not musty; they wear white apparel, and sit upon thrones among the gods who cluster round the tree of life near the lake in the Field of Peace; they wear the crowns which the gods give unto them, and no evil being or thing has any power to harm them in their new abode, where they will live with Rā for ever.

The **deposit of the Dead** in the tomb was accompanied by ceremonies of a symbolic nature, in the course of which certain compositions, comprising prayers, short litanies, etc., having reference to the future life, were recited or chanted by priests and relatives on behalf of the dead. The greatest importance was attached to such compositions, in the belief that their recital would secure for the dead an unhindered passage to God in the next world, would enable him to overcome the opposition of all ghostly foes, would endow his body in the tomb with power to resist corruption, and would ensure him a new life in a glorified body in heaven. At a very remote

period certain groups of sections or Chapters had already become associated with some of the ceremonies which preceded actual burial, and these eventually became a distinct ritual with clearly defined limits. Side by side, however, with this ritual there seems to have existed another and larger work, which was divided into an indefinite number of sections or Chapters, comprising chiefly prayers, and which dealt on a larger scale with the welfare of the departed in the next world, and described the state of the existence therein, and the dangers which must be passed successfully before it could be reached, and was founded generally on the religious dogmas and mythology of the Egyptians. A large number of Chapters belonging to this other work were grouped together by the Egyptians under the title of **Per em hru,** *i.e.*, "[The Chapters of] Coming Forth by Day"; these are now commonly known as the **"Book of the Dead."***

The art of **Mummifying the Dead** was practised in Egypt certainly as early as B.C. 4500, and there is now no doubt that the prehistoric inhabitants treated the bones of their dead with bitumen, for the purpose of preservation, some thousands of years earlier. It was continued down to A.D. 500. The Egyptians at one time believed that the soul, having passed through various transformations, would reinhabit the body, after undefined ages, and this belief imposed upon the relatives the obligation of using

* A coloured facsimile of the illustrated papyrus of Ani, a scribe of all the gods of Thebes, and administrator of the granaries of the Lords of Abydos about B.C. 1500, is exhibited under the windows of the Third Egyptian Room. The original papyrus measures 78 ft. by 1 ft. 3 ins., and is the longest and finest of the Theban Books of the Dead now known. The facsimile of the Papyrus of Ani has been published by the Trustees of the British Museum (folio or half bound), price £2 10*s.*, also the Egyptian Text, with interlinear transliteration and translation, a running translation, introduction, etc., half mor., 4to., price £1 10*s.*

the best means at their command to preserve the body and to deposit it in a secure resting-place. To the last the preservation of the body was believed to be connected in some way with the life in the world to come.

Mummy is the term which is generally applied to the body of a human being or creature which has been preserved from decay by means of bitumen, spices, gums, and natron. As far as can be discovered, the word is neither a corruption of the ancient Egyptian word for a preserved body, nor of the more modern Coptic form of the hieroglyphic name. It is derived from the Arabic *mumia*, "bitumen"; and is found in Byzantine Greek and in Latin, and indeed in almost all European languages.

The hieroglyphic word for making a dead body into a mummy is *qes*, and means to "wrap up in bandages."

We obtain our knowledge of the way in which the ancient Egyptians mummified their bodies from Greek historians, and from actual examination of mummies. According to Herodotus, the art was carried on by a special guild, appointed by law. A body might be mummified in three different ways, and the price varied accordingly. In the first and most expensive method the brain was extracted through the nose by means of an iron probe, and the intestines were removed entirely from the body through an incision made in the side with a sharp Ethiopian stone. The intestines were cleansed and washed in palm wine, and, after being covered with powdered aromatic gums, were placed in Canopic jars (see below, p. 91). The body was then filled up with myrrh and cassia, and other fragrant and astringent substances, and was laid in natron for seventy days.*

* In Genesis l, 3, the number is given as forty. The patriarch Jacob was "embalmed." "And forty days were fulfilled for him; for so are fulfilled the days of those which are embalmed; and the Egyptians mourned for him threescore and ten days."

It was then carefully washed, and wrapped up in strips of fine linen smeared with gum. The cost of mummifying a body in this fashion was a talent of silver, or about £240. In the second method the brain was not removed at all, and the intestines were simply dissolved and removed in a fluid state. The body was also laid in salt or natron, which, it is said, dissolved everything except the skin and bones. The cost of mummifying in this manner was 22 minæ, or nearly £90. The third method was employed for the poor only. It consisted simply of cleansing the body by injecting some strong astringent, and then salting it for seventy days. The cost was very small.

Diodorus agrees generally with Herodotus. He adds, however, that the incision was made on the left side of the body, and that the "dissector," after the operation, fled away, pursued and stoned by those who had witnessed it. It would seem that the dissector merely fulfilled a religious obligation in fleeing, and that he had not much to fear.

An examination of Egyptian mummies proves that the accounts given by Herodotus and Diodorus are generally correct, for mummies with and without ventral incisions are found, and some are preserved by means of balsams and gums, and others by bitumen and natron.

But it must not be assumed that the three methods above described were the only ones adopted. If the friends of the dead were too poor to go to the expense of even the cheapest of these methods, the body was soaked in salt and hot bitumen, or in salt only. In the salt and bitumen process every cavity of the body was filled with bitumen, and the hair disappeared. Clearly it is to the bodies which were preserved in this way that the name "mummy," or bitumen, was first applied. The salted and dried body is easily distinguishable. The skin is like paper, the features and hair have disappeared, and the bones are very brittle and white.

The art of mummifying reached the highest pitch of perfection at Thebes. The mummies of the first six dynasties drop to pieces on exposure to the air, and smell slightly of bitumen; those of the XIth dynasty are of a yellowish colour and very brittle; those of the XIIth dynasty are black. The method of embalming varied at different periods and places. From the XVIIIth to the XXIst dynasty the Memphis mummies are black, while those made at Thebes during the same period are yellowish in colour, and have the nails of the hands and feet dyed yellow with the juice of the henna plant. After the XXVIth dynasty the mummies made at both places are quite black and shapeless; they are also very heavy and tough, and can be broken only with difficulty.

With regard to the treatment of the several parts of the body, it may be noticed that the eyes were sometimes removed and their places supplied by others of ivory or obsidian. The hair was also removed, and made into a packet covered with linen and bitumen. At a late period the flank incision was covered with a metal plate, on which a symbolic eye was engraved. The special treatment of the intestines has already been noticed.

The linen bandages employed to swathe the body were three or four inches in width; the length varied according to circumstances, as many as 400 yards are said to have been employed for one mummy. They are generally coarsest near the body, and finest outside. Some mummies have an outer linen shroud dyed red, and over that a net-work of porcelain bugles, amidst which figures of sepulchral deities and other emblems are introduced. On a few mummies of the earlier dynasties and of the age of the Ptolemies, portions of the **Book of the Dead** (the ancient funeral liturgy of the Egyptians) were written on the outer bandages after they had been laid on. A very common, but generally late, mode of ornamentation of the mummy

was the cartonnage, composed of twenty to forty layers of linen tightly pressed and glued together like pasteboard, and covered with a thin layer of stucco. This was modelled in shape of the figure of the dead, and appropriately painted, in colours in tempera, with figures of deities and inscriptions.

The finished mummy was placed in the coffin, which was usually of sycamore, and was either left plain with inscriptions cut upon it, or was covered with a coat of plaster painted in tempera. In some instances two or three coffins were used, fitting into one another like a nest of boxes.

The bodies of kings and persons of rank or wealth, as well as those of the sacred bulls, were also deposited in massive **sarcophagi**, or stone coffins of granite, basalt, alabaster, slate, etc. Some are plain, but many are carved with scenes and inscriptions in relief or intaglio, chiefly extracts from the Book of the Dead and other religious works. Considerable variety prevails in the range of subjects selected for the ornamentation of coffins and sarcophagi; some were due to the caprices or different tastes of the relatives of the deceased.

Coffins of the period of the first six dynasties found at Ṣaḳḳârah are carved with human faces. Under the XIth dynasty the coffin took the shape of the mummy, being hollowed out of the trunk of a tree, or was rectangular. On it were the usual sepulchral dedications, and sometimes addresses of Isis and Nephthys, goddesses of the Dawn and the Sunset, to the deceased, who, in death, was identified with the God of the Dead, Osiris. The rectangular coffins with flat covers had the inscriptions outside deeply cut, but those inside painted in appropriate colours, or traced in red and black ink. These inscriptions are addresses to the gods, etc., similar to those found inscribed on the walls within the pyramids of the VIth dynasty at Ṣaḳḳârah. Besides these, there are pictures of

the various articles of the wardrobe and attire, vases of cosmetics, arms, etc. Under the XVIIth (B.C. 1750) dynasty coffins are in some instances painted yellow from head to foot. Under the XVIIIth (B.C. 1550) dynasty they are still in the shape of the mummy, and are often painted with hieroglyphs and subjects in yellow upon a black ground, the scenes being adorations of deities, especially of Osiris, of Nut, the goddess of the sky, and other sepulchral deities; and sometimes with adorations of the deified kings of the dynasty, especially Amenophis I. Under the XIXth and XXth dynasties (B.C. 1400–B.C. 1200), still more or less in imitation of the mummied human form, they are painted in gay and lively colours. The scenes represented are the final judgment before Osiris, the goddess Nut imparting the waters of life, and other deities of the underworld. Another kind of coffin in use at the time of the XXth dynasty is distinguished by its yellow colour or varnish, and by mystical scenes principally relating to the underworld and its deities. The coffins of the XXIst dynasty, B.C. 1100, are rare, but resemble those of the preceding dynasty in their yellow colour and general detail. Amongst the distinguishing marks, the goddess Nut is represented upon the breast of the coffin, which is inscribed with chapters of the Book of the Dead, and has the figures of the deities belonging to the chapters. At the time of the XXIInd dynasty, B.C. 900, the coffins are often of plain cedar, and not covered with a coating of lime or plaster, and have the figures and inscriptions painted and inscribed upon the plain wood. In these plain coffins the mummies were often enveloped in a cartonnage brilliantly coloured and gilded. Under the XXVth dynasty, B.C. 700, the coffins are still in the shape of the mummy, with coloured figures and hieroglyphs, covered with yellow varnish. The subjects are the Bahutet, or winged disk,

the scene of the judgment before Osiris, the visit of the soul to the body laid out on its bier, the mummied hawk of the god Seker. The Apis bull, sometimes bearing on his back the mummy of the deceased to the tomb, appears on the foot. In the interior of the coffins are the goddess Hathor, or the West, at the bottom and the Heaven drawn under the lid. At the period of the XXVIth dynasty, B.C. 650, the coffins are inferior in colouring and treatment, the colours paler, and the art poorer. The subjects resemble those of the preceding period: the goddess Nut on the breast, the scene of the judgment after death, the jackal-headed god Anubis, the attendant of the dead, standing beside the bier, the union of the soul and body, and sepulchral deities. Coffins later than those of the XXVIth dynasty have similar representations, with chapters of the Book of the Dead and sepulchral deities.

In the Roman period, and even earlier, the coffins consisted of a flat board, over which was the cover, straight at the sides and vaulted above, with four upright posts. The paintings of the period are rude and in the later style of art, and are representations of sepulchral deities and the judgment scenes. On the flat board is drawn the goddess of the West, and on the interior of the vaulted cover the Heaven is represented as a female extended at full length, as if covering the mummy. At the sides of the Heaven are representations of the twelve signs of the Greek Zodiac. The texts which accompany these coffins are formulas and dedications taken out of the "Book of Breathings." The shrouds of the mummies of the Roman period have occasionally representations of the deceased in Græco-Roman attire painted on them, or figures of Osiris and deities and inscriptions, and of the network supposed to cover the mummy. In some cases a well-executed portrait of the deceased, painted on a thin panel, is placed over the face.

The earliest forms of **Egyptian tombs** are the Mastăba or truncated oblong pyramid, and the Pyramid. In the mastăba was a chamber or chapel for memorial services, from which a compartment containing a figure of the deceased was walled off, and in the floor of which was sunk a deep shaft communicating with a passage which led to the underground chamber of the dead, and which was blocked and walled up after the body had been deposited. Brick-lined vaults, somewhat similar to ordinary modern vaults, were also in use. There were also the extensive rock-hewn tombs, consisting of numerous chambers connected by corridors, and adapted for the reception of members of a family or dynasty. Such are the famous tombs of Beni Hasan and the Theban tombs hewn out of the limestone hills on the west of the Nile. Paintings of scenes in the life of the deceased decorated the walls of his last resting place. The poor were buried in pits or caverns.

In the chamber of the dead the body in its coffin was placed upon a bier, beneath or near which stood the four **Canopic jars** (see p. 91) containing the intestines. If the coffin was enclosed in a sarcophagus, the bier was necessarily dispensed with. In the coffin or on the ground near it were laid **ushabtiu** figures (see p. 87) to do service for the dead. Either within the bandages of the mummy, or in a **Ptaḥ-Seker-Ausâr** figure (see p. 85), was deposited a papyrus-roll inscribed with chapters of the Book of the Dead and decorated with coloured vignettes. To provide the deceased with the means of refreshment and with material for the toilet, alabaster or other vessels filled with wine, articles of food, unguents, etc., were placed on tables of wood or alabaster near at hand. Near to the bier also would be arranged, on stands or tables, the instruments or objects which the deceased used or prized in life, together with gifts from relatives and friends. It is to such customs that we owe the

possession of so many precious relics of the daily life and literature of the ancient world.

The Collection comprises a series of forty-four mummies and eighty coffins and cartonnage cases, which include fine typical examples of all periods from about B.C. 3500 to A.D. 400; wooden figures of **Ptaḥ-Seker-Âusâr**, the triune god of the resurrection, of the period between B.C. 1200 and A.D. 200; stone, wood, and glazed porcelain **ushabtiu figures** of all periods from B.C. 4000 to A.D. 100; and sets of **Canopic jars** of all periods after B.C. 1500. The oldest coffin and human remains in the Collection are those of **Mycerinus** (Case A), king of Egypt, about B.C. 3633; and the most modern are those of an unknown lady (Case EE) who was buried with her three children about A.D. 250. Of the coffins of the period between B.C. 3500 and B.C. 2500 those of king **Ân-Ântef** (Wall-case I) and of Amamu (Case B) are the best examples. The period between B.C. 1600 and B.C. 600 is fully illustrated by the beautifully painted coffins and carefully made mummies of the priests of Âmen exhibited in the First Egyptian Room; the period of the decadence by the huge, clumsy coffins and wooden sarcophagi placed at the west end of the Second Egyptian Room. These are followed by the gaudy cartonnage cases and brightly painted gilded mummies of the early centuries of the Christian era.

FIRST EGYPTIAN ROOM.

IN this room is exhibited a series of **Mummies** and **Mummy-cases** from the period of the IVth dynasty (B.C. 3633) to the period of the great revival of ancient funeral customs under the rule of the kings of the XXVIth dynasty, from B.C. 666 to B.C. 528. The mummy-cases are, for the most part, placed in the wall-cases, beginning on the left; the mummies, in the standard cases ranged in pairs, left and right, the length of the room.

CASE A. Portions of a mummified body, presumably that of **Men-kau-Rā** (or **Mykerinos**), a king of the IVth dynasty, about B.C. 3633, and builder of the Third Pyramid at Gizeh, together with a fragment of the basalt sarcophagus and the cover and fragments of the inner wooden coffin of that king; found within the pyramid by Colonel Howard Vyse, in 1837. The circumstances under which the human remains were discovered are thus described in a report made at the time: "In clearing the rubbish out of the large entrance room, after the men had been employed there several days and had advanced some distance towards the south-eastern corner, some bones were first discovered at the bottom of the rubbish; and the remaining bones and parts of the coffin were immediately discovered all together. No other parts of the coffin or bones could be found in the room; I therefore had the rubbish which had been previously turned out of the same

room carefully re-examined, when several pieces of the coffin and of the mummy-cloth were found; but in no other part of the pyramid were any parts of it to be discovered, although every place was most minutely examined, to make the coffin as complete as possible. There was about three feet of rubbish on the top of the same, and from the circumstances of the bones and part of the coffin being all found together, it appeared as if the coffin had been brought to that spot and there unpacked." From this it seems most probable that the remains here exhibited are those of Mykerinos; and in any case it is quite certain that they belong to his period, and are not, as has been suggested, those of some native who may have perished in the pyramid when it was entered, about the year 1226, by the reigning Khalifa, who carried away a number of gold plates.

The sarcophagus and part of the coffin and portions of the mummy were lost at sea while being conveyed to England.

The inscription on the cover reads:—

1. 

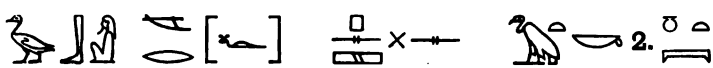
Ausár *suten net* *Men-kau-Rā* *ānχ*

[Hail] Osiris, {King of the North and South,} Men-kau-Rā, living



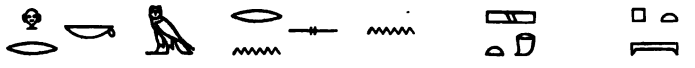
t'etta *mes* *en* *pet* *āur* *Nut* *āa* *en*

for ever, born of heaven, conceived of Nut, heir of



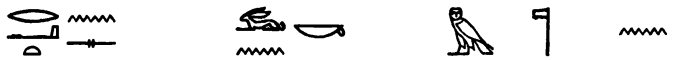
Seb *mer-f* *peseś-s* *mut-k* 2. *Nut*

Seb, his beloved. Spreadeth she thy mother Nut



ḥer - k *em* *ren - s* *en* *śeta* *pet*

over thee in her name of "mystery of heaven,"



erṭāt - nes *un - k* *em* *neter* *ȧn*

she granteth that thou mayest exist as a god without



χeft - k *suten net* *Men-kau-Rā* *ānχ*

thy foes, { O King of the North and South, } Men-kau-Rā, living



t'etta

for ever!

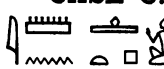
Recent research has identified this text as an extract from a version of the Book of the Dead, which was already in the time of Mykerinos very ancient. Presented by Colonel Howard Vyse, 1838. [Nos. 6646, 6647, 18,212.] (See **Plate I.**)

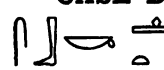
CASE B. Rectangular wooden coffin of **Ȧmamu** , a private person, who flourished at Thebes sometime before B.C. 2600. It was found at Thebes, and was acquired in 1834. This form of coffin is intended to represent a rectangular mummy chamber, and inside are painted a door and panels, copied from the stone tombs which were common in Egypt about B.C. 3500. The line of hieroglyphics, inlaid in blue, which



Coffin of Mycerinus, king of Egypt, about B.C. 3633.
[No. 6647.] IVth dynasty.

runs round the outside of the coffin, contains prayers for funeral and other offerings; but the great mass of the hieratic texts, written with a reed and ink upon the sides and cover, are extracts from the great funeral work in use among the Egyptians during the earliest dynasties. A list of the offerings which are to be made whilst these extracts are being recited by the priests, is also added, together with pictures of the same. The two eyes inlaid on the side of the coffin represent the eyes of the Sun, and denote freedom from danger. This coffin is probably the finest of its class now known, and whilst it cannot have been made after B.C. 2600, there is much internal evidence in the text to justify the belief that it is at least one thousand years older. From Thebes. [No. 6654.]

CASE C. Rectangular wooden coffin of **Åmen-ḥetep** , a priest at Thebes, painted outside with panels, doors, etc., copied from those found in the stone tombs which were common in Egypt about B.C. 3500. The inscriptions contain prayers for funeral and other offerings. It will be noticed that a blank space was originally left for the insertion of the name of the deceased in the line of the hieroglyphics which runs round the inside, a proof that the coffin was obtained ready-made from the undertaker. The name has been hastily written in poor ink, and is easily distinguishable as a later addition. Inside are pieces of the linen in which the mummy was swathed. Between B.C. 2500 and B.C. 1700. From Thebes. [No. 12,270.]

CASE D. Rectangular wooden coffin of **Sebek-ḥetep** , the son of Set Sebek, painted on the outside with hieroglyphic texts containing prayers for funeral and other offerings, and on the inside with a

series of pictures of the same. Below these pictures are painted a number of chapters and extracts from the Book of the Dead, and a river, which probably represents the celestial Nile. The texts and the name of the deceased indicate that the coffin was first made about B.C. 2600. It was repaired at a later date, when it was probably adapted for the use of another person. XIth dynasty. From Ḳûrna [Thebes.] [No. 29,570.]

CASE E. 1. Portion of the skeleton of **Khati** , an Egyptian official, with a layer of the linen cloth in which it is wrapped. The intestines and flesh were removed, before burial, by means of muriate of soda or natron, and the bones were then treated with bitumen, which has imparted a yellowish colour. The skull is of considerable interest, on account of the two indentations in the parietal bones, which must have been artificially made in early childhood, because the surface of the bones is not broken. XIth dynasty, about B.C. 2600. From the mountains near Asyut, in Upper Egypt. [No. 29,574.]

2. Rectangular wooden coffin of **Khati** , in which the mummified remains exhibited above were found. The hieroglyphic inscriptions painted on the cover and sides are prayers to the gods Osiris and Isis, Set and Nephthys, Shu and Tefnut, Seb and Nut, and to the four children of Horus or Osiris, Mesthâ, Ḥāpi, Ṭuamāutef, and Ḳebḥsennuf, that funeral and other offerings may be provided for the deceased at all the appointed festivals throughout the year. The two eyes on the side of the coffin represent the eyes of the Sun, and denote freedom from danger. XIth dynasty, about B.C. 2600. Found near Asyut, in Upper Egypt. [No. 29,575.]



Skeleton of Ḥeni, an Egyptian official, about B.C. 2500.
[No. 23,425.] XIth dynasty.

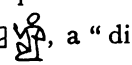
CASE F. 1. Skeleton of **Ḥeni** , an Egyptian official. The intestines and flesh were removed, before burial, by means of muriate of soda or natron, and the bones were then treated with bitumen, which has imparted a yellowish colour. This skeleton is about 5 feet 6 inches long, and is a very fine instance of the perfection to which the art of mummifying had been brought in the XIth dynasty; it is also one of the most perfect of those known to belong to that early period. By the side of the left shoulder is the wooden pillow which was placed under the neck of the deceased by the directions contained in the CLXVIth Chapter of the Book of the Dead. XIth dynasty, about B.C. 2600. From the mountains near Asyut, in Upper Egypt. [No. 23,425.] (See **Plate II.**)

2. Rectangular wooden coffin of **Ḥeni** , in which the mummified remains exhibited above were found. The hieroglyphic inscriptions painted on the cover and sides are prayers to the gods Osiris and Isis, Set and Nephthys, Shu and Tefnut, Seb and Nut, and to the four children of Horus or Osiris, Mesthâ, Ḥāpi, Ṭuamāutef and Qebḥsennuf, that funeral and other offerings may be provided for the deceased at all the appointed festivals throughout the year. The two eyes on the side of the coffin represent the eyes of the sun, and denote freedom from danger. XIth dynasty, about B.C. 2600. Found near Asyut, in Upper Egypt. [No. 29,576.]

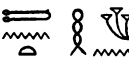
CASE G. Rectangular wooden coffin of **Menthu-ḥetep** , a priest, inscribed inside with a series of chapters and extracts from a very early recension of the Book of the Dead in use in the time of the early dynasties. Above these texts are pictures of the various objects which

were offered to the deceased whilst the priest recited the prayers at the stated festivals throughout the year. On one side is a rectangular opening intended to represent a door, and originally fitted with a sliding panel. XIth dynasty, about B.C. 2600. From Thebes. [No. 6655.]

CASE H. 1. Beautifully painted inner coffin of **Tcheṭ-Ḥeru-àuf-ānkh** , a "divine father," and scribe of the offerings made to the god Àmen-Rā at Thebes. The inside is painted with figures of Osiris and other gods, and with scenes of the deceased offering to the principal deities of the underworld. A number of new gods are here represented. The outside is ornamented with scenes and texts from works describing the course of the sun through the hours of the night, which were commonly painted upon coffins at this period. The painting is good, and the designs and arrangement of subjects suggest that the coffin is a copy of one made in the time of the XIXth dynasty, and that the priest who was to occupy it superintended the execution of the work. Both for the brightness of its colours and its excellent state of preservation it is an important example of the period. XXIInd dynasty, about B.C. 1000. From Dêr el-baḥari [Thebes]. [No. 22,900.]

2. Beautifully painted inner coffin of **Àmen-em-àpt** , a "divine father," and an official of high rank in the temple of Àmen-Rā at Thebes; his father Ḥeru-à held similar high offices. The inside is ornamented with figures of gods characteristic of the period, and with scenes of the deceased worshipping. On the outside are skilfully painted the funeral procession, with the weeping women, ministrants, etc., and a view of the performance of the appointed ceremonies at the door

of the tomb, as well as scenes of the towing of the boat of the sun-god by the gods, the deceased adoring Hathor, etc. This coffin may be taken as the type of the best coffins of the priests of Amen after they had usurped the government. XXIInd dynasty, about B.C. 1000. From Dêr el-baḥari [Thebes]. [No. 22,941.] [For the cover of this coffin, see Wall-case 10.]

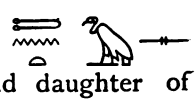
CASE I. Painted wooden inner coffin (and board for laying upon the mummy), made for a priest whose name was carefully erased when it was usurped by the lady **Thent-ḥen-f** , a priestess in the college of Amen-Rā at Thebes; at the same time the beard also was removed. The figures of the gods and symbols with which it is brilliantly painted lack the delicacy of design and execution which characterize the coffins of the older periods. The diamond pattern on the covering board is the prototype of the blue *faïence* bead-work which was laid on mummies about B.C. 700. The purple ground is not found on coffins of an earlier period. After the XXIInd dynasty, about B.C. 700. From Dêr el-baḥari [Thebes]. Presented by the Egyptian Government, 1893. [Nos. 24,796 and 24,797.] [For outer coffin, see Wall-cases 31 and 32.]

CASE J. 1. Mummy of **Pa-khat-kherṭ-Ḥeru** , the son of Nekhem-Khensu, an incense-bearer in the temple of the god Khensu at Thebes. The bandages and purple outer wrapper of fine linen are characteristic of the period between B.C. 1100 and B.C. 800. [No. 6666.]

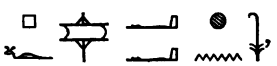
2. Coffin of **Pa-khat-kherṭ-Ḥeru** , the son of Nekhem-Khensu, an incense-bearer in the

temple of the god Khensu at Thebes. The cover is painted with a figure of the hawk of Horus; the part of the Judgment scene in which the deceased is introduced to the god Osiris; Thoth and Horus standing one on each side of an emblem of Osiris; two goddesses standing one on each side of the *Ṭeṭ*, and performing the ceremony of setting it up in commemoration of the resurrection of the god; the goddess Uatchit, etc. The outside of the coffin is painted with figures of gods found in the vignettes of the Book of the Dead; and on the inside, which is painted black, are figures of deities traced in yellow outline. It will be noticed that the designs, scenes, and ornamentation are quite different from those found on the coffins of the priests and priestesses of Ȧmen, suggesting that the votaries of the several gods differed in points of ritual and funeral custom. After the XXIInd dynasty, about B.C. 900. From Thebes. [No. 6666.] (See **Plate V.**)

CASE K. 1. Mummy of a priestess or lady of high rank, enclosed in a cartonnage case carefully moulded to the figure. The case is laced up the back, and the mummy is kept in position by a block of wood, fixed by pegs to the cartonnage under the feet. The wooden arms are an interesting feature. It will be noticed that the front of the case, as well as the gilded face, have been blackened with bitumen, probably in order to obliterate the hieroglyphic inscription and thus to protect the body from identification and desecration by mummy-wreckers. XXIInd dynasty, about B.C. 1000. From Dêr el-baḥari [Thebes]. [No. 20,744.]

2. Mummy of **Thent-Mut-s-Kebti** , priestess of Ȧmen-Rā, and daughter of Khensu-mes, a priest of Ȧmen-Rā at Thebes, enclosed in

painted with:—1, a hawk with outspread wings; and 2, figures of hawk-headed deities. After the XXIInd dynasty, about B.C. 800. From Thebes. [No. 6685.]

3. Mummy of **Pef-āā-Khensu,** , the son of Tchet-Ḥeru-âuf-ānkh, enclosed in a cartonnage case, painted with the emblem of Osiris, figures of the gods, etc. After the XXIInd dynasty, about B.C. 800. From Thebes. [No. 6681.]

CASE N. 1. Mummy of **Katebet** , a priestess in the temple of Âmen-Rā at Thebes, ornamented with a painted cartonnage head with a gilded face. On the breast is a hawk-headed pectoral containing a scarab, and a smaller pectoral in the form of a pylon, and above the knees is a *ushabti* figure—all in the original positions. On the wooden models of the hands are rings made of carnelian and other precious stones, and an attempt has been made to imitate bracelets by painting. The system of swathing is unusual. After the XXIInd dynasty, about B.C. 800. From Thebes. [No. 6665.] [For the coffin, see Wall-case 13.] (See **Plate VI.**)

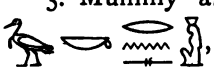
2. Mummy of a priestess of the god Âmen-Rā at Thebes, enclosed in a cartonnage case, laced up the back, which is painted with figures of a hawk, Isis, Nephthys, and other goddesses. After the XXIInd dynasty, about B.C. 800. From Thebes. [No. 25,258.]

3. Mummy of **Peṭâ-Âmen** , a door-keeper of the temple of Rā, and son of Âusâr-mes, the chief door-keeper of the temple of Rā, enclosed in a brilliantly painted cartonnage case, ornamented with

figures of Osiris-Seker, Isis, Nephthys, Khnemu, etc., and with a scene of the deceased adoring Osiris. In the unpainted portion of the case at the feet the mummified intestines are probably preserved. XXVIth dynasty, about B.C. 600. From Thebes. [No. 6682.] [For the coffin, see Second Egyptian Room, Wall-case 58.]

CASE O. 1. Mummy of **Åmen-åri-årit** , a high official in the treasury, and overseer of the palace of Queen Åmenårṭās, the wife of Piānkhi, king of Egypt, about B.C. 650. Covered with blue *faïence* bead-work. XXVIth dynasty, about B.C. 650. From Thebes. [No. 6999.] [For the inner coffin, see Wall-case 37, and for the outer coffins, see Wall-cases 54 and 55, and Standard-case U, in the Second Egyptian Room.]

2. Mummy of **Årit-Ḥeru-ru** , priest of Horus, Anubis, and Isis, prophet of the god Seker, of the city of Apu (Panopolis), prophet of the second order of priests who served month by month, son of the prophet of Amsu, Ānkh-un-nefer, grandson of Nes-Amsu, great-grandson of Peṭā-Auset, all of whom held the same offices. His mother's name was As-ānkh. This mummy has a cartonnage head-case with a gilded case, and is covered with blue *faïence* bead-work. XXVIth dynasty, about B.C. 550. From Apu (Panopolis). [No. 20,745.] [For the coffin, see Wall-case 39.] (See **Plate XI.**)

3. Mummy and painted wooden coffin of **Bakrens** , the daughter of Peṭā-Ḥeru, a temple official at Thebes. The coffin is ornamented with the Judgment scene, the scene of the deceased lying upon his bier with rays of light falling upon him, prayers for



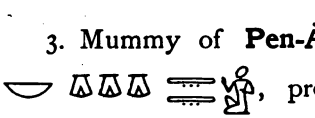
Mummy with blue porcelain beadwork, etc., of Ârit-Ḥeru-ru, a priest of Horus, Anubis, Isis, and other gods, about B.C. 550.

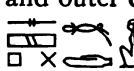
[No. 20,745.] XXVIth dynasty.

funeral and other offerings, etc. XXVIth dynasty, about B.C. 650. From Kûrna [Thebes]. Presented by H.R.H. the Prince of Wales, K.G., 1869. [No. 15,654.]

CASE P. 1. Mummy of **Ta-kheb-khenem** , the daughter of Peṭā-Khensu, a doorkeeper in the temple of Åmen-Rā at Thebes, and of the "lady of the house," Nes-Maut; covered with blue *faïence* bead-work. XXVIth dynasty, about B.C. 600. From Thebes. [No. 6692.] [For the inner coffin, see Wall-case 45; and for the outer coffin, see Wall-case 53.]

2. Mummy of **Ḥu-en-Åmen** , an incense-bearer in the temple of the god Åmen-Rā at Thebes, the son of Un-nefer, the son of Ḥeru; the name of his mother was Uaa-neru, and that of his grandmother Nes-Khensu. After the XXIInd dynasty, about B.C. 800. From Ḳûrna [Thebes]. [No. 6660.] [For the beautifully painted coffin, see Wall-case 12.]

3. Mummy of **Pen-Åmen-neb-nest-taui** , prophet of the god Åmen, and prophet of the goddess Bast, the son of Neb-ba-neb-Ṭaṭṭu (who held the same offices) and the "lady of the house," Ta-hatheret. XXVIth dynasty, about B.C. 550. From Thebes. [No. 6676.] For the inner coffin, see Wall-case 47; and for the outer coffin, see Second Egyptian Room, Wall-case 59.]

CASE Q. Mummy and painted inner and outer coffins of "the lady of the house," **Seshep-seshet** , the daughter of Ḥeru, and of Ta-khent-Ḥeru. Both coffins are painted in bright colours, characteristic of the period,

with figures of the deceased adoring the gods, and with prayers for funeral and other offerings. The inside of the inner coffin is covered with hieroglyphic inscriptions traced in black on a white ground; and on the inside of the outer coffin are figures of the goddesses Isis, Nephthys, and Nut, the sun's disk, with uræi, etc.; at the foot is the circle, emblematic of eternity. The swathing of the mummy has been most carefully done. XXVIth dynasty, about B.C. 650. From Ḳûrna [Thebes]. Presented by H.R.H. the Prince of Wales, K.G., 1869. [No. 22,814.] (See **Plate XII.**)

CASE R. Painted wooden sarcophagus of **Ḥeru-ȧ** , a prophet of Menthu, the son of Ānkh-Ḥeru-ȧ, a prophet of Ȧmen in the Apts, and of the lady Karemā. On one end is a figure of the deceased receiving offerings from a priest clad in a panther skin; above are the *utchats*, or eyes of the Sun, and the emblems of eternity and "good luck"; on the other end is the hawk of the god Seker-Osiris, and the jackal gods—Anubis and Ȧp-uat. On each side are four shrines, in each of which stands the figure of a god; and on the rounded top the deceased is represented adoring various Theban gods. The principal scenes are:—1. The god Tem of Heliopolis in his boat. 2. The god Shu raising up Nut or the heavens from the earth-god Seb. 3. The four children of Horus or Osiris, and other gods. The texts are extracts from prayers in the Book of the Dead. XXVIth dynasty, about B.C. 550. From Thebes. [No. 15,655.] [For the inner coffin, see Wall-case 46.]



Mummy and inner coffin of Seshep-seshet, a priestess at Thebes, about B.C. 650.

[No. 22,814.] XXVIth dynasty.

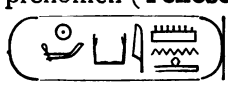
" Ḥāpi (the Nile) bringeth forth, and oblations, be given " to the deceased. From Thebes. XIth dynasty, about B.C. 2500. [No. 6653.]

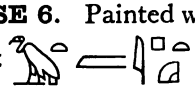
WALL-CASE 3. Wooden coffin and cover of a lady named **Ta-mâi** , or , with hieroglyphic inscriptions painted in yellow on a black ground. On the cover is an extract from a very ancient hieroglyphic text, assuring the deceased that the goddess Nut " spreadeth herself " over her to protect her, and that her portion shall be with the " stars which never set." On the sides of the coffin are figures of the gods Anubis, Osiris, Isis, the four children of Horus or Osiris, Mesthâ, Ḥāpi, Ṭuamāutef, Qebḥsennuf, etc. Before the XVIIIth dynasty, about B.C. 1700. From Thebes. [No. 6661.]

WALL-CASE 4. Wooden coffin and cover of an unknown priestess, with hieroglyphic inscriptions painted in yellow on a black ground. The arms and hands are carved out of the solid wood, and are crossed over the breast. On the cover is an extract from a very ancient hieroglyphic text, assuring the deceased that the goddess Nut " spreadeth herself " over her to protect her ; and on the sides of the coffin are figures of the gods Anubis, Osiris, Isis, etc., together with short texts describing the care with which they protect the deceased. Before the XVIIIth dynasty, about B.C. 1700. From Ḳûrna [Thebes]. [No. 29,580.]

WALL-CASE 5. Painted wooden inner cover which was laid upon the mummy of **Ta-pehreret** , a lady of the College of Âmen-Rā at Thebes. Down the front is a line of hieroglyphics containing an extract from a very early text, flanked by

scenes representing the deceased adoring some of the principal gods of Thebes. On the breast are figures of the goddesses Isis, Nephthys, and Nut. The back of this cover is painted mauve, and upon it in rough hieroglyphics is a memorandum of the officials whose duty it was to examine from time to time the mummies and coffins of the priests and priestesses of Åmen, to see that damp and decay were not injuring them. Early XVIIIth dynasty, about B.C. 1600. From Thebes. [No. 15,659.]

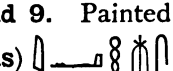
2. Beautifully painted wooden cover for the mummy of a lady of the College of Åmen-Rā at Thebes, whose name is not given, but who was probably a royal personage Below the elaborate pectoral, which is painted to resemble precious stones and flowers, are figures of a number of the chief gods of Thebes, and symbols connected with the worship of Osiris and Åmen-Rā. At the foot, between crowned uræi, is the *cartouche* or oval containing the prenomen (**Tcheser-ka-Rā**) and nomen of **Åmen-ḥetep I.**  (B.C. 1666), who was one of the earliest and greatest benefactors of the priests of Åmen. This cover is one of the best examples of coffin decoration in the XVIIIth dynasty; but the varnish is modern. Early XVIIIth dynasty, about B.C. 1600. Presented by A. F. Wheeler, Esq., 1889. From Dêr el-baḥari [Thebes]. [No. 22,542.]

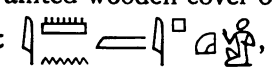
WALL-CASE 6. Painted wooden cover for the mummy of **Mut-em-åpt** , a lady of the College of Åmen-Rā at Thebes. Down the front are two lines of hieroglyphics, which describe the future happiness of the deceased, and on each side of them are scenes in which she is adoring some of the principal gods of Thebes. The carved face, with the plaited hair and ornamental bands,

is intended for a likeness of the deceased. Early XVIIIth dynasty, about B.C. 1600. From Dêr el-baḥari [Thebes]. [No. 15,656.]

On the floor of this case is a fragment of the alabaster sarcophagus of **Seti I.*** (B.C. 1366), which was brought from his tomb in the Valley of the Kings at Thebes by Belzoni. Presented by Major-General W. H. Meyrick, 1878. [No. 990.]

WALL-CASE 7. Painted wooden coffin of a priestess of Åmen-Rā at Thebes, whose name is not given; the front and sides are decorated with scenes representing the deceased offering to the various gods, winged disks, the cow of Hathor, etc. Early XXth dynasty, about B.C. 1200. From Dêr el-baḥari [Thebes]. [No. 6663.]

WALL-CASES 8 and 9. Painted wooden coffin and cover of **Åāhmes (Amâsis)** , the chief door-keeper of the Temple of Mut  at Thebes. The cover is ornamented with a number of scenes characteristic of the decoration of coffins of the early part of the XVIIIth dynasty; but the figures of the gods painted inside the coffin indicate a considerable change in the religious views of the priests of Åmen. A large number of new divinities now appear; and the artist represents certain of them full-face instead of in profile. XXIst or XXIInd dynasty, about B.C. 1100. From Dêr el-baḥari [Thebes]. [No. 22,942.]

WALL-CASE 10. Painted wooden cover of the inner coffin of **Åmen-em-Åpt** , a "divine

* His prenomen is  *Men-Maāt-Rā.*

father" of "Åmen-Rā, the king of the gods," at Thebes. Below the elaborately painted breast-plate are scenes of the deceased adoring the various gods of Thebes; and down the front and on the edges are four lines of text recording the name and titles of the deceased, and reciting prayers to the gods that sepulchral offerings in abundance may be made to him, and that he may be able to move about heaven without let or hindrance. It will be noted that the figures of several of the gods, etc., are in relief; these are made of composition, and are characteristic of the coffins of the priests of Åmen from about B.C. 1000 to B.C. 700. For the coffin, see Standard-case H. XXIst or XXIInd dynasty, about B.C. 1000. From Dêr el-baḥari [Thebes]. [No. 22,941.]

WALL-CASE 11. Painted wooden cover of the inner coffin of **Mut-ḥetep** , a priestess of "Åmen-Rā, the king of the gods," at Thebes. On the pectoral is a figure of the boat of Rā; and beneath are the goddess Nut and the gods Anubis and Åp-uat. Down the front is a line of inscription in which the goddess Nut is said to spread her wings over the deceased, and to place her among the "stars which never set"; and on each side are scenes of the deceased adoring the four children of Horus, Mesthå, Ḥāpi, Ṭuamāutef, and Qebḥsennuf. This cover was originally made for an earlier coffin, which decayed and fell to pieces; it was then replastered and repainted for the coffin of Mut-ḥetep. Portions of the original plaster may be seen at the sides where the second layer has been broken away. The projection between the feet is very unusual; it is probably an angle block, added, when the cover was repaired, to strengthen the feet. XXIInd dynasty, about B.C. 900. From Dêr el-baḥari [Thebes]. [No. 29,579.]

WALL-CASE 12. Painted wooden coffin of **Ḥu-en-Åmen** , the incense-bearer in the temple of Åmen , the son of Un-nefer, the son of Ḥeru; the name of his mother was Uaa-neru, and that of his grandmother, Nes-Khensu. The deceased was an "incense-bearer" in the temple of Åmen-Rā at Thebes. On the breast is a figure of the god Kheperå within his disk in a boat, and below are Osiris, Isis, and Nephthys. To the right and left of the line of text which runs down the front are scenes of the deceased adoring Rā, Kheperå, the cow sacred to Hathor, and the four children of Horus or Osiris, Mesthå, Ḥāpi, Ṭuamāutef, and Qebḥsennuf. The face of the coffin is carefully carved from hard wood, and is probably a portrait of the deceased, the eyes and eyelids being of obsidian, inlaid. After the XXIInd dynasty, about B.C. 800. From Ḳurna [Thebes]. [No. 6660.] [For the mummy of Ḥu-en-Åmen, see the Standard-case P.]

WALL-CASE 13. Painted wooden coffin of **Katebet** , a priestess of Åmen-Rā at Thebes. The line of inscription contains the usual formula, but the style of ornamentation of the coffin is different from that of any other coffin of the period in the Collection. On the foot the feet and sandals of the deceased are painted in an unusual manner, and the face is evidently intended for a likeness. This coffin probably belongs to the period of transition between B.C. 1000 and B.C. 800. After the XXIInd dynasty, about B.C. 800. From Thebes. [No. 6665.] [For the mummy of Katebet and her breastplate, scarab, and ushabti figure, see Standard-case N.] (See **Plate VII.**)

In WALL-CASES 14–24, and 29–34 are exhibited a handsome series of painted wooden coffins of certain



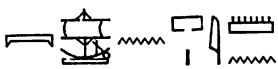
Coffin of Katebet, a priestess of Àmen-Rā at Thebes, about B.C. 800.
[No. 6665.] XXIInd dynasty.

members of the priestly brotherhood of the god Åmen, presented to the Museum by the Egyptian Government in 1893, together with a number of coffins of the same class, which came from the same place, and were purchased by the Trustees of the British Museum some years ago. These coffins were discovered by M. Grébaut, formerly Director of the Egyptian Museum at Gîzeh, in 1891, at Dêr el-baḥari, which is situated on the left or west bank of the Nile, opposite the site of ancient Thebes. In 1881 MM. Brugsch and Maspero brought from the same place a remarkable collection of mummies, coffins, and funeral furniture, and the second "find" must be regarded as a supplement to the first. From the first were obtained the mummies of Sekenen-Rā, Amāsis I., Amen-ḥetep I., Thothmes II., Thothmes III., Rameses I., Seti I., Rameses II., Rameses III. (*i.e.*, the greatest kings of the Middle Empire who had supported the brotherhood of the priests of Åmen),* and those of the high-priests of the XXIst dynasty, who had succeeded in usurping royal power; from the second were obtained the mummies of priests who had not held high offices in the Government, and who probably belonged to the lower orders of the priesthood.

It is not possible to fix a date for the establishment of the brotherhood of the priests of Åmen, but it is pretty certain that it owed much to Amenophis I. (B.C. 1666), whose name is found upon coffins of priests of the order (see Wall-case No. 22,542), and that the foundation of the great power which it subsequently acquired was laid in the reigns of that king and of his successor, Thothmes I. During the XVIIIth, XIXth, and XXth dynasties the priests of Åmen became a wealthy brotherhood, and their religious and political importance waxed greater, and little

* See the photographs of some of these mummies at the side of Wall-case No. 55.

by little they succeeded in making themselves the most powerful priestly body in Egypt, even going so far as to usurp the ancient titles and dignities of the priests of Ȧnnu (Heliopolis), with whose doctrines and beliefs they had been in the habit of waging war for hundreds of years. After the death of Rameses XIII., the Bubastite kings of the XXIst dynasty removed their capital to Tanis, in the Delta, whereupon the priests of Ȧmen at Thebes declared themselves the spiritual lords of the city, and ruled the Thebaïd for some years; eventually, however, in spite of many concessions which they made to the Bubastite kings, the priests of Ȧmen were compelled to leave Thebes, and they retreated to Napata in Ethiopia, where they founded for themselves a new kingdom. It is not only possible, but probable, that before they left Thebes they gathered together the mummies of the great kings who had bestowed wealth and power upon them, and who had fought in their cause, and also those of the chief members of their brotherhood, and hid them in two or more places at Dêr el-baḥari. The removal of the mummies and their funeral furniture seems to have been carried out with haste, for they were found in great confusion, piled up one upon another, and many of them have suffered in consequence. The brotherhood of Ȧmen probably flourished at Thebes from about B.C. 1700 to B.C. 900.

WALL-CASE 14. Painted wooden coffin of **Ȧn-peḥ-f-tu** , the overseer of the cordage and sails of the boat of Ȧmen-Rā in the temple of Ȧmen-Rā  at Thebes. The coffin is ornamented with a series of scenes of the deceased adoring a number of gods, such as are found on coffins of almost every period, but besides these, several are here taken from hieroglyphic works which relate to the passage of the



Painted wooden cover from inside the inner coffin of a priest of Åmen-Rā at Thebes, about B.C. 800.

[No. 24,790.] After the XXIInd dynasty.

sun through the hours of the night, the Creation, etc. XXIInd dynasty, about B.C. 800. From Dêr el-baḥari [Thebes]. [No. 29,591.]

WALL-CASE 15. Painted wooden inner coffin and cover of a priest of Åmen-Rā at Thebes. On the projecting foot of the coffin there are blank spaces for the insertion of the name. The scenes represent the deceased offering to the principal gods of the underworld, and are executed with great skill. About B.C. 800. From Dêr el-baḥari [Thebes]. Presented by the Egyptian Government, 1893. [No. 24,789.]

WALL-CASE 16. Painted wooden cover for the mummy of a priestess of Åmen-Rā at Thebes, whose name is not given; it was found placed upon a mummy in coffin No. 24,789, but it does not belong to it. The scenes represent the ram-headed beetle, the god Harpocrates in a disk, the goddess Nut, the head of a ram within a disk and adored by apes, the gods Osiris and Ptaḥ-Seker, etc. The inscription down the front describes the happiness which the deceased will enjoy in the world to come. About B.C. 800. From Dêr el-baḥari [Thebes]. Presented by the Egyptian Government, 1893. [No. 24,790.] (See **Plate VIII.**)

WALL-CASES 17 and 18. Painted wooden inner coffin and cover of a priestess of Åmen-Rā at Thebes, and wooden cover for the mummy. The scenes represent the deceased offering to the principal gods of the underworld, and to others, copied from hieroglyphic works which treat of the passage of the sun through the hours of the night. The paintings and inscriptions are carelessly executed. About B.C. 800. From Dêr el-baḥari [Thebes]. Presented by the Egyptian Government, 1893. [Nos. 24,794 and 24,795.]

WALL-CASES 19 and 20. Painted wooden inner coffin and cover of a priestess of Åmen-Rā at Thebes, and wooden cover for the mummy. With scenes similar to those in Nos. 24,794 and 24,795. About B.C. 800. From Dêr el-baḥari [Thebes]. Presented by the Egyptian Government, 1893. [No. 24,907.]

WALL-CASE 21. Painted wooden coffin and cover of a priest of Åmen-Rā at Thebes, and wooden cover for the mummy. The style of painting is inferior. After the XXIInd dynasty, about B.C. 750. From Dêr el-baḥari [Thebes]. Presented by the Egyptian Government, 1893. [Nos. 24,798 and 24,799.]

WALL-CASE 22. Painted wooden coffin of a member of the priesthood of Åmen-Rā at Thebes, whose name is wanting. After the XXIInd dynasty, about B.C. 750. From Dêr el-baḥari [Thebes]. [No. 6700.]

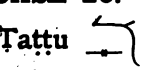
WALL-CASE 23. 1. Side of a wooden coffin of **Åmen-ḥetep** , a priest and scribe of Åmen-Rā at Thebes. The gods depicted are Osiris, Isis, Nephthys, and the four children of Horus. About B.C. 750. From Dêr el-baḥari [Thebes]. [No. 15,658.]

2. Two sides of wooden coffin of an official of the temple of Åmen-Rā at Thebes, painted with figures of the four children of Horus and other deities. About B.C. 750. From Dêr el-baḥari [Thebes]. [No. 6664.]

WALL-CASE 24. Wooden coffin of **Peṭâ-Ḥeru-pa-khert** , the son of Nes-Khensu-unkh, an official in the temple of the god Åmen-Rā at Thebes. The head-dress, face, and neck ornaments are imitated

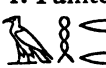
from the Theban coffins of an earlier period, but the body of the coffin, except for a single line of inscription, in which the gods are besought to give the deceased funeral offerings, is quite plain. This is a fine example of this class of coffin; the inside is unornamented except for a figure of Nut, the goddess of the night sky, who is here drawn full face. About B.C. 750. From Ḳurna [Thebes]. [No. 29,578.] [For the mummy of Peṭā-Ḥeru-pa-khert, see Standard-case M.]

WALL-CASE 25. Wooden coffin of **Tcheṭ-Åmen-åuf-ānkh** , a priestess of the god Åmen-Rā at Thebes. This coffin is made of a series of small pieces of wood pegged together, and only the face and head-dress are painted. The line of inscription down the front contains a prayer by the deceased to Osiris, "the lord of eternity," for sepulchral food, incense, etc. About B.C. 600. From Ḳurna [Thebes]. [No. 29,577.] [For the mummy, see Second Egyptian Room, Case V.]

WALL-CASE 26. The two sides of the outer coffin of **Nes-ba-en-Ṭaṭṭu** , a prophet of Menthu, the lord of Thebes, who held the offices of superintendent of the scribes in the temple of Åmen, and chief inspector of the god's property. His father seems to have held the same offices, and also to have been priest of Menthu, the lord of Hermonthis or "the southern Heliopolis." The wood of the coffin is uncommon. XXVIth dynasty, or later, about B.C. 500. From Thebes [No. 6657.] [For the cover of the coffin, see Wall-case 35.]

WALL-CASE 27. Painted wooden cover of the outer coffin of **Åri-sennu** , the daughter of

Tcheṭ-Åmen-åuf-ānkh . The breast is ornamented with a figure of the goddess Nut, beneath which is a scene of the deceased offering to a number of gods. Below the deceased is seen lying upon a bier, by the side of which stands Anubis, the god of the dead, making an offering of incense to her; (part of the vignette of the CLIst Chapter of the Book of the Dead.) The hieroglyphic texts are prayers to the gods of the underworld for offerings of meat, drink, incense, etc. XXVIth dynasty, about B.C. 600. From Thebes. [No. 6671 A.]

WALL-CASE 28. 1. Painted wooden cover of the coffin of the lady **Ta-ḥerer** , on which are painted a figure of the goddess Nut; the judgment scene, in which Thoth introduces the deceased to the great gods; a figure of Horus-Sept; and a scene of the deceased lying upon a bier upon which the rays of the sun are falling. XXVIth dynasty, about B.C. 600. From Thebes. [No. 6954.]

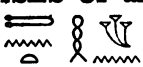
2. Upper portion of the coffin of **Maat-ru** (or **Årit-ru**) , the son of Ḥeru-utchat  and Ānkh-rât ; the hieroglyphics appear to have been originally inlaid with blue paint. The inscription contains a prayer for the usual funeral offerings. Late XXVIth dynasty, about B.C. 500. [No. 6658.]

WALL-CASES 29 and 30. Painted wooden outer coffin of **Bak-en-Mut** , "a divine father," or priest of high rank of the god Åmen-Rā at Thebes. The cover is ornamented with fine bold representations of the deceased offering to Osiris and the



Coffin of Bak-en-Mut, a priest of Ȧmen-Rā at Thebes, about B.C. 700.
[No. 24,792.] After the XXIInd dynasty.

chief Theban gods, and standing in the boat of the sun, and adoring Hathor, the goddess of the underworld. The texts are extracts from works other than the Book of the Dead. The hands, which project from the cover, grasp models of two amulets; that in the right hand is the "buckle" or fastening of the girdle of Isis, that in the left is the *Ṭeṭ* or tree trunk, in which the dead body of Osiris was placed by Isis. The former represents the protection which the blood of Isis ensures to those who wear the amulet; and the latter, stability, endurance, and lastingness. After the XXIInd dynasty, about B.C. 700. From Dêr el-baḥari [Thebes]. Presented by the Egyptian Government, 1893. [No. 24,792.] (See **Plate IX.**)

WALL-CASES 31 and 32. Wooden outer coffin of **Thent-ḥen-f** , a lady of the College of Åmen-Rā at Thebes, painted with fine, bold representations of the deceased offering to Osiris and the chief Theban gods, and adoring Hathor, the goddess of the underworld, etc. The inner coffin [see Standard-case 1] originally belonged to a priest whose name has been erased and the beard removed. After the XXIInd dynasty, about B.C. 700. From Dêr el-baḥari [Thebes]. Presented by the Egyptian Government, 1893. [No. 24,791.]

WALL-CASES 33 and 34. Painted wooden coffin of **Ta-āāḥ-titi** , a lady of the College of Åmen-Rā at Thebes. The decorations of this coffin are very interesting and unusual; many of the figures of the gods are in relief, and the deceased is represented offering to and conversing with the gods. After the XXIInd dynasty, about B.C. 700. From Dêr el-baḥari [Thebes]. Presented by the Egyptian Government, 1893. [No. 24,793.]

WALL-CASE 35. Dark wooden cover of the outer coffin of **Nes-ba-en-Ṭattu** , a prophet of Menthu, the lord of Thebes, who held the offices of superintendent of the scribes in the Temple of Amen, and chief inspector of the property of the god. [For the two sides of the coffin, see Wall-case 26.] XXVIth dynasty, or later, about B.C. 500. From Thebes. [No. 6657.]

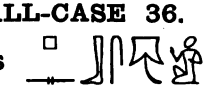
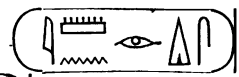
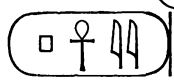
WALL-CASE 36. Painted wooden inner coffin of **Pesbes** , a doorkeeper of the temple of the goddess Bast at Thebes. The breast is ornamented with a figure of the goddess Nut, and lower, we see the deceased is introduced to Osiris, the great god of the underworld, by Thoth, the scribe of the gods. On the centre of the body is painted the vignette which accompanies the CLIVth Chapter of the Book of the Dead, wherein the sun's rays are seen falling upon the dead body on its bier. This chapter is entitled, "The Chapter of not letting the body decay," and is one of the most important in the Book of the Dead; the oldest known copy being of the XVIIIth dynasty, about B.C. 1600. The text and its vignette are frequently found on coffins of the period of the XXVIth dynasty, indicating its general acceptance at that time. The texts painted on the outside of the coffin are chiefly prayers for funeral offerings and addresses to the gods. The inscriptions on the inside are in black on a white ground. The female figure in outline is that of the goddess Nut, who was supposed to embrace the deceased and take him under her protection (see above, p. 35). The pedestal of the coffin is characteristic of the period, and is ornamented with symbols of "life," "strength," and "domi-

PLATE X.



T' inner coffin of Ȧmen-ȧri-ȧrit, a high official in the treasury
ȧrṭās, wife o. Piānkhi, king of Egypt, about B.C. 650.
XXVIth dynasty.

nion." XXVIth dynasty, about B.C. 600. From Thebes. [No. 6671.]

WALL-CASE 37. Innermost coffin of **Åmen-ârî-ârit** , a high official in the treasury of Queen **Åmenârṭās** , the wife of **Piānkhi** , king of Egypt, about B.C. 650. The outside is painted with scenes which much resemble those of No. 6671, and the inside is plastered white, and inscribed with prayers and extracts from the Book of the Dead. The two female figures in outline represent the goddess Nut. The deceased was the overseer of the palace of Åmenârṭās, and he held several high and important priestly offices at Thebes. XXVIth dynasty, about B.C. 650. From Thebes. [No. 6668.] [For the mummy of Åmen-ârî-ârit, see Standard-case O; and for the outer coffins, see Wall-cases 54 and 55, and Standard-case U, in the Second Egyptian Room.] (See **Plate X.**)

WALL-CASE 38. Painted wooden inner coffin of **Tcheṭ-Menthu-âuf-ānkh** , a door-keeper in the temple of Åmen-Rā at Thebes, the son of Akeskes, who held the same office. The cover is ornamented with a figure of Nut, with the judgment scene from the CXXVth Chapter of the Book of the Dead, with scenes of the deceased offering to the various of the underworld. The insides of both cover an are exhibited in order to show the coloured fi goddess Nut, or Hathor, or Amenta, and th which gives the parentage of the deceased. of the coffin is the *Ṭeṭ* or tree which co body of Osiris; the four projections at

four cardinal points. From the top two arms, holding the sun's disk, project, and between them is the *Utchat*, an emblem of protection, and the words "Lord of right and truth." XXVIth dynasty, about B.C. 600. From Thebes. [No. 25,256.]

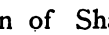
WALL-CASE 39. Brilliantly painted inner coffin of **Ârit-Ḥeru-ru** (or **Maat-Ḥeru**) , a priest of Horus, Ânubis, and Isis, prophet of the god Seker, of the city of Âpu (Panopolis), prophet of the second order of priests who served month by month, son of the prophet of Âmsu Ânkh-Un-nefer, grandson of Nes-Âmsu, great-grandson of Peṭā-Âuset, all of whom had held the same offices. His mother's name was Asānkh. The cover is ornamented with a figure of the goddess Nut, the judgment scene from the CXXVth Chapter of the Book of the Dead, and the vignette from the LXXXIXth Chapter of the Book of the Dead, entitled, "The Chapter of causing the soul to unite unto its body in the underworld." The soul, in the form of a human-headed bird, hovers over the dead body on the bier, beneath which are the four vases (see Canopic vases, p. 91) containing the intestines. The hieroglyphic inscriptions are prayers for funeral and other offerings. The coffin was intended to stand upright, probably in a house, and the back of it is made in the form of a rectangular pillar to resemble the *Ṭeṭ* which is painted upon it. The *Ṭeṭ* is surmounted with a crown of horns, plumes, and disk, all typifying the solar characteristics of the god. On each horn is a uræus, to represent the goddesses Isis and Nephthys, sister-wife, and sister of Osiris. The inside of the coffin has been covered with bitumen. It is a very fine example of work from Âpu (Panopolis), and illustrates the transition in ornamentation at this period. XXVIth

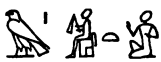
The inside of the inner coffin of Âmen-[illegible] of Queen Âmenârṭās, wife o. Piār [illegible]. 6668.]



Coffin of Pen-sensen-Ḥeru, a Libyan settler in Egypt, about B.C. 550.
[No. 24,906.] XXVIth dynasty.

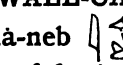
dynasty, or later, about B.C. 550. From Apu [the Panopolis of the Greeks, and the Akhmīm of to-day]. [No. 20,745.] [For the mummy of Ārit-Ḥeru-ru, see Standard-case O.]

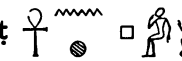
WALL-CASE 40. Painted wooden coffin of **Pen-sen-sen-Ḥeru**, the son of Shaqsha[q]  ; his mother's name was Āmen-ḥetep. Below the brightly painted pectoral are the judgment scene, Horus addressing his father Osiris, and Thoth introducing the deceased to Osiris. Below are lines of text from the "Negative Confession" of the CXXVth Chapter of the Book of the Dead, in which the deceased denies the commission of specified sins, the Horus gods, and a scene of the deceased adoring Osiris. On the outside the deceased is seen adoring a large number of gods; and in the inside is a full length figure of the goddess Nut, whose name is here written as if she typified the night sky. The wood of the coffin is of unusual thickness, and the scenes and texts are also painted both in unusual colours and in an unusual style. The coffin is of considerable interest, for its occupant was a foreigner who belonged to the Māshuasha tribe, and who rejected his own religion for that of Egypt. Late XXVth dynasty, about B.C. 500. From Thebes. [No. 24,906.] (See **Plate XIII.**)

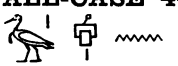
The seven pieces of wood exhibited in Wall-cases 35–39 formed the framework of the sarcophagus of **Ḥeru-Shepset**  , which much resembled that of Ḥeru, the son of Ānkh-Ḥeru (see Standard-case R). After the XXVth dynasty, about B.C. 550. From Thebes. [No. 6708.]

WALL-CASE 41. Wooden coffin of **Tcheṭ-ḥrā**  , the son of Peṭā-Āmen, a high official and

priest in the temple of the god Àmsu at Apu (Panopolis). The cover is ornamented with figures of the goddesses Nut, Isis, and Nephthys, the emblem of Osiris, the vignette of the LXXXIXth Chapter of the Book of the Dead, and several hieroglyphic texts containing prayers by the deceased for funeral and other offerings. On the inside of the cover is a figure of the goddess of Amenta, or Hathor. The back of the coffin is painted with the *Ṭeṭ*, from which project arms and hands holding the sun's disk and the symbol of "life"; flanked by the sides are figures of Isis and Nephthys, the holy apes, which are the transformed spirits of the dawn, the utchats or "symbolic eyes," the jackals of Anubis and Ap-uat, and two figures of the soul of the deceased in the form of human-headed hawks. XXVIth dynasty or later, about B.C. 550. From Panopolis. [No. 20,650.] [For the mummy of Tcheṭ-ḥrà, see Standard case T, in the Second Egyptian Room.]

WALL-CASE 42. Handsomely decorated coffin of **Àthà-neb** , the son of Nesta-hra-ka-re, a man of foreign extraction settled in Egypt. The face is painted green, a most unusual colour. On the breast is a figure of the goddess Nut with outstretched wings, and below it is the judgment scene which forms part of the vignette of the CXXVth Chapter of the Book of the Dead. The greater part of the rest of the outside is covered with a series of scenes of the deceased offering to the gods, and with a number of symbols. The projecting ridge up the back of the coffin has the *Ṭeṭ* (which has here the crook and whip, the attributes of Osiris), surmounted by a crown with horns and uræi painted upon it, and above the god of creation is raising the boat containing the rising sun out of the primeval waters in the presence of apes. XXVIIIth dynasty or later, about B.C. 400. Presented by King George III., 1766. [No. 6693.]

WALL-CASE 43. Wooden inner coffin of **Ānkh-pa-khert** , the son of Ānkh-f-en-Khensu, a prophet of Menthu, lord of Thebes, and of the "lady of the house," Mut-ḥetep. He belonged to the second order of the priests who did monthly service in the temple of Åmen-Rā at Thebes. On the breast are the goddess Nut, and the vignette of the LXXXIXth Chapter of the Book of the Dead, flanked by a series of figures of the gods. The remaining surface of the coffin, inside and out, is covered with hieroglyphic texts containing prayers and extracts from the Book of the Dead (Chapter I.). The mummy found in this coffin was unrolled by the late Dr. Birch, at Stafford House, on 15th July, 1875; but it probably was not that of the original occupant, for, judging by the absence of ornaments and amulets, it must have been the body of a poor person, or one of inferior rank. XXVIth dynasty, or later, about B.C. 550. From Thebes. Presented by the Duke of Sutherland, K.G., 1893. [No. 24,958.]

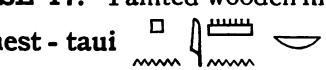
WALL-CASE 44. Wooden inner coffin of **Ba-sa-en-Mut** , or Bes-en-Mut, a priest and official of high rank in the temple of "Åmen-Rā, the king of the gods," at Thebes. The face is covered with a layer of fine red wax, which is unusual, and the beard with a layer of black wax, and the insides and outsides of both coffin and cover are inscribed with well-written hieroglyphic texts of chapters from the Book of the Dead. On the breast are a figure of the goddess Nut, and the vignette of the CLIVth Chapter of the Book of the Dead. On the sides of the cover are figures of the four children of Horus and other gods. This coffin is the finest of its class in the British Museum; and the careful execution of both painted scenes and texts suggests that the work was supervised by

the deceased during his lifetime. Of special interest is the version of the CLIVth Chapter, which is inscribed on the front of the cover, and is entitled, in papyri, "The Chapter of not letting the body perish." In this the deceased appeals to his "divine father Osiris," and to the god Kheperȧ, "the divine type of him that never saw corruption," and he prays that the god will deliver him and save him from corruption even as he delivered himself. The conclusion, in its full form, reads: "Homage to thee, "O my divine father Osiris, thou livest with all thy "members. Thou didst not decay, thou didst not become "worms, thou didst not diminish, thou didst not become "corruption, thou didst not putrefy, and thou didst not "turn to worms. I have become the god Kheperȧ, and "my members shall have an everlasting existence. I "shall not decay, I shall not rot, I shall not putrefy, "I shall not turn to worms, and I shall not see corruption "before the eye of the god Shu (the god of light). I shall "have my being, I shall have my being; I shall live, "I shall live; I shall germinate, I shall germinate, I shall "germinate; I shall wake up in peace; I shall not "putrefy; my bowels shall not perish; I shall not suffer "injury; mine eyes shall not decay; the form of my face "shall not change; mine ear shall not become deaf; my "head shall not be severed from my neck; my tongue "shall not be removed; my hair shall not be cut off; "mine eyebrows shall not be shaved off; and no baleful "injury shall come upon me. My body shall be stablished, "and it shall neither fall into ruin nor be destroyed on "this earth." XXVIth dynasty, about B.C. 550. From Thebes. [No. 22,940.]

WALL-CASE 45. Painted inner coffin of **Ta-kheb-khenem**  the daughter of Peṭā-Khensu, a door-keeper in the temple of Ȧmen-Rā at

Thebes, and of the "lady of the house," Nes-Maut. The cover is ornamented with figures of the ram-headed hawk of Åmen, the hawk of Horus, the deceased lying upon his bier, the sacred tree-symbol of Osiris, and scenes of the deceased worshipping the various gods of Thebes. The inside of the coffin is decorated with the *Ṭeṭ*, from the top of which project the sign of life and two hands, which receive the rays of the sun that fall upon them. XXVIth dynasty, about B.C. 600. [For the mummy, see Standard-case P; for the outer coffin, Wall-case 53.] From Thebes. [No. 6691.]

WALL-CASE 46. Painted inner coffin of **Ḥeru-à** , a prophet of Menthu, the lord of Thebes, son of Ānkh-Ḥeru-à, a prophet of Åmen of the Apts, and of the "lady of the house," Karemā or Kareām. The outside of the cover is ornamented with figures of the gods, and with scenes in which the deceased and the god Temu, and the gods Horus and Set perform sacred ceremonies. The inside of the cover, and both inside and outside of the coffin are covered with carefully painted extracts from the Book of the Dead, in blue upon a white ground. XXVIth dynasty, about B.C. 550. From Thebes. [For the beautiful wooden sarcophagus in which this coffin was placed, see Standard-case R.] [No. 27,735.]

WALL-CASE 47. Painted wooden inner coffin of **Pen-Åmen-neb-nest-taui** , prophet of Åmen and prophet of Bast, the son of Nes-ba-neb-Ṭaṭṭu, who held the same offices, and of the "lady of the house," Ta-ḥatheret. The ornamentation is of an unusual and interesting character, and consists chiefly of figures of the gods, and short hieroglyphic texts painted in blue upon a white ground, containing the name and

titles of the deceased, and short prayers. XXVIth dynasty, about B.C. 550. From Thebes. [No.6676.] [For the mummy, see Standard-case P ; and for the outer coffin, Second Egyptian Room, Wall-case 59.] (See **Plate XIV.**)

WALL-CASE 48. Wooden inner coffin of **Ḥeru-netch-tef-f** , a prophet of the god Åmen in the Apts, Horus, Isis, Anubis, Amsu, and other gods, the son of Nekht-Ḥeru-ḥeb, a priest who held the same offices, and of Tā-nefer-ḥetep, a sistrum bearer in the temple of Åmen-Rā at Thebes. The face is gilded, and on the breast hangs a gilded pectoral. Below these are a number of lines of hieroglyphics which record the name, genealogy, and offices of the deceased, etc. This coffin is remarkable for its form and ornamentation, and for the numerous astronomical texts and pictures which are painted inside the cover. The face resembles the face of the ordinary stone Sidonian sarcophagus, of which those of Tabnith and Eshmunazar, King of Sidon, B.C. 360 (see the cast in the Assyrian Saloon), are typical examples, and for this reason the date of the coffin is supposed to lie between B.C. 500 and B.C. 350. From Thebes. [No. 6678.] [For the mummy, see Standard-case Y ; and for the outer coffin, see Second Egyptian Room, Wall-cases 62 and 63.] (See **Plate XVI.**)

WALL-CASE 49. Painted wooden inner coffin of **Åru** , the son of Serseru, ornamented with a figure of the goddess Nut, the Judgment scene from the vignette of the CXXVIth Chapter of the Book of the Dead, and a series of figures of the principal Theban gods, whom the deceased is adoring. XXVIth dynasty, about B.C. 550.



Painted wooden coffin of Pen-Ȧmen-neb-nest-taiu, a prophet of Ȧmen, about B.C. 550.

[No. 6676.] XXVIth dynasty.



Coffin of Ḥeru-netch-tef-f, a prophet of Ȧmen-Rā at Thebes, about B.C. 500. [No. 6678.]

From Thebes. Presented by Colonel W. Lethieullier, 1775. [No. 6695.]

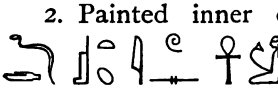
WALL-CASE 50. Painted wooden inner coffin of **Ānkh-s-nefer** , the daughter of Khensumes and the "lady of the house," Auset-ari-ṭā-s, ornamented with a figure of the goddess Nut, the Judgment scene from the vignette of the CXXVth Chapter of the Book of the Dead, Isis and Nephthys, and the emblem of Osiris, from the vignette of the CLIst Chapter of the Book of the Dead, and a series of figures of the principal Theban gods, whom the deceased is adoring. The texts are prayers for funeral and other offerings. On the inside is a figure of the goddess Nut drawn in outline. XXVIth dynasty, about B.C. 550. From Thebes. [No. 6672.] [For the mummy, see Standard-case V, Second Egyptian Room.]

WALL-CASE 51. Painted wooden inner coffin of **Nes-ta-utchat** , the daughter of Tchet-Mut-auf-ānkh, ornamented with figures of Nut and other deities, and inscribed with prayers for funeral and other offerings. The insides of both coffin and cover are decorated with hieroglyphic inscriptions painted in blue, between red and blue lines, upon a white ground. Above the inscription inside the cover are two hawk-headed deities seated one on each side of a standard whereon rests a heart; below it is a figure of Isis holding the sign of life in her right hand. In the coffin stands the mummy well-bandaged, and covered with the famous purple linen of Panopolis, an instance of the Egyptian practice of arranging mummies that they might be "kept in the houses of their relatives." XXVIth dynasty, about B.C. 550.

[No. 22,812.] [For the outer coffins, see Second Egyptian Room, Wall-cases 59 and 61.] From Thebes.

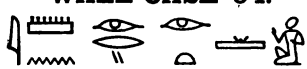
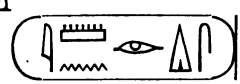
WALL-CASE 52. Painted inner coffin of **Kep-f-en-ḥa-Menthu** , a priest of Amen, ornamented with a figure of the goddess Nut, the Judgment scene from the CXXVth Chapter of the Book of the Dead, and with the vignette of the LXXXIXth Chapter, in which the soul, in the form of a human-headed bird, is visiting its body, which lies on a bier. The female figure painted on the inside of the cover represents the night sky; the yellow disks represent the moon, and the red disk the sun, which is about to rise. The depiction of this scene and coffin is most unusual, and the present example is probably unique. XXVIth dynasty, about B.C. 550. From Thebes. [No. 6670.]

WALL-CASES 52 and 53. 1. Painted inner coffin of **Mut-en-pa-mes** , the daughter of the "divine father" of Amen, Tchat-en-Khensu, and of the lady Athit; ornamented with a seated figure of the goddess Nut, the Judgment scene from the CXXVth Chapter of the Book of the Dead, part of the vignette of the CLIst Chapter, figures of gods, etc. XXVIIth dynasty, or later, about B.C. 500. From Thebes. [No. 6674.]

2. Painted inner coffin of **Tcheṭ-Åuset-åus-ānkh** , the daughter of Ta-āa, ornamented with a figure of Nut, the Judgment scene, the funeral chamber, in which the deceased lies on a bier, etc. The large, coarse hieroglyphic texts are prayers for funeral and other offerings. On the inside of the coffin is a handsome figure of the hawk-headed god Seker-Osiris, copied from

an ancient source; and by his side stand Isis and Nephthys. XXVIth dynasty, or later, about B.C. 550. From Thebes. [No. 6689.]

3. Painted wooden outer coffin of **Ta-kheb-khenem** , the daughter of Peṭā-Khensu, a door-keeper in the temple of Amen-Rā at Thebes, and of "the lady of the house," Nes-Maut. The cover is ornamented with a figure of Nut, the Judgment scene from the CXXVth Chapter of the Book of the Dead, the vignette of the CLIVth Chapter, and a few short prayers in bold hieroglyphic characters. A single line of hieroglyphics encircles the coffin. XXVIth dynasty, about B.C. 600. From Thebes. [No. 6690.] [For the inner coffin, see Wall-case 45; for the mummy, see Standard-case P; for an outer coffin, see Second Egyptian Room, Wall-case 57.]

WALL-CASE 54. Inner coffin of **Amen-ari-arit** , a high official in the treasury of Queen **Amenarṭās** , the wife of Pi-ānkhi, king of Egypt, about B.C. 650. With the exception of the painted head-dress and pectoral, the outside of the coffin is unornamented. A line of hieroglyphics, roughly drawn, runs down the cover, and another line encircles the outside of the coffin. On the inside is a figure of the goddess Nut. The deceased was the overseer of the palace of Amenarṭās, and held several high and important priestly offices at Thebes. XXVIth dynasty, about B.C. 650. From Thebes. [No. 22,811.] [For the mummy, see Standard-case O; and for the two other coffins of Amen-ari-arit, see Wall-case 37, and Standard-case U in the Second Egyptian Room.]

WALL-CASE 55. Rough wooden coffin containing the mummy of a man, now imbedded in plaster; the iron bands and hinges are modern. The bandages have been partially removed. On the fragments of the hollow-work pectoral which remain, are painted the Judgment scene, a figure of Nut, a scene of a religious ceremony in connection with the *Ṭeṭ*, etc. This coffin and mummy are said to have been in the possession of Nell Gwynne; they were probably found at Thebes, and belong to the period of about B.C. 400. Presented by the Earl of Bessborough, 1837 (?). [No. 6957.]

On the walls of this room are the following casts and paintings:—

1. King Seti I.; about B.C. 1366; offering to Åmen-Rā, who promises to give him all "good, beautiful, and pure things." From the tomb of Seti I., in the Valley of the Kings at Thebes.

2. Queen Ḥātshepset; about B.C. 1600; adoring Åmen-Rā. From the fallen obelisk set up by this queen at Karnak [Thebes].

3. Queen **Ḥātshepset** and her brother **Thothmes III.**, offering to Åmen-Rā. From the same.

4. King **Seti I.**, "lord of diadems, lord of the two earths"; about B.C. 1366; being led into the presence of Osiris, the judge of the dead, by Horus. Behind Osiris stands his sister Isis. From the tomb of Seti I., in the Valley of the Kings of Thebes.

5. Figure of King **Seti I.** (?), wearing the crown of Upper Egypt.

6. King **Seti I.** overcoming the Tahennu, a people of the north-west frontier. From the temple (north wall) of Seti I., at Karnak.

7. King **Thothmes II.**; about B.C. 1600; in the

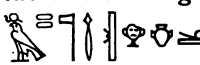
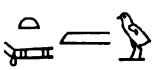
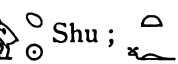
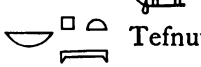
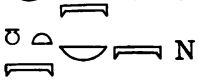
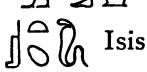
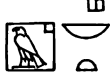
presence of a god. Above the head of his followers are inscribed the king's titles.

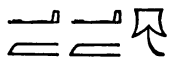
8. King **Seti II.**; about B.C. 1266; receiving the gift of "Life, stability, and strength," from Rā, the Sun-god. From the tomb of Seti II.

9. Figures of King **Seti I.**, wearing, as a priest, leopard or panther skins. From the tomb of Seti I.

10. **Judgment Scene** in the Book of the Dead, enlarged from the papyrus of Ani, a scribe and controller of the revenues of all the gods at Abydos, about B.C. 1500.

Ani and his wife enter the Hall of Double Law or Truth, wherein the heart , emblematical of the conscience, is to be weighed in the balance against the feather , emblematical of law. Above, twelve gods, each holding a sceptre , are seated upon thrones before a table of offerings of fruit, flowers, etc. Their names are:—

 Harmachis, "the great god within his boat";  Tmu;  Shu;  Tefnut, "lady of heaven";  Seb;  Nut, "lady of heaven";  Isis;  Nephthys;  Horus, "the great god";  Hathor, "lady of Amenta";  Ḥu; and  Sa. Upon the beam of the scales sits the dog-headed ape  which was associated with Thoth, the scribe of the gods. The god Anubis, jackal-headed, tests the tongue of the balance, the suspending bracket of which is in the form of the feather . The inscription above the head of Anubis reads:—"He who is in the tomb saith,

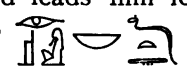
"'I pray thee, O weigher of righteousness, to guide (?) the "balance that it may be stablished.'" On the left of the balance, facing Anubis, stands Ani's "Luck" or "Destiny," *Shai* , and above is the object called *meskhen* , which has been described as "a cubit with human head," and which is supposed to be connected with the place of birth. Behind these stand the goddesses Meskhenet  and Renenet ; Meskhenet presiding over the birth-chamber, and Renenet probably superintending the rearing of children. Behind the *meskhen* is the soul of Ani in the form of a human-headed bird standing on a pylon. On the right of the balance, behind Anubis, stands Thoth, the scribe of the gods, with his reed-pen and palette containing black and red ink, with which to record the result of the trial. Behind Thoth stands the female monster Āmām , the "Devourer," or Ām-mit , "the eater of the Dead."

The texts read :—

(1) Osiris, the scribe Ani, saith : "My heart my mother, "my heart my mother, my heart my coming into being! "May there be nothing to resist me at [my] judgment; "may there be no opposition to me from the *Tchatcha*; "may there be no parting of thee from me in the presence "of him who keepeth the scales! Thou art my *ka* within "my body [which] knitteth and strengtheneth my limbs. "Mayest thou come forth to the place of happiness to "which I am advancing. May the *Shenit* not cause my "name to stink, and may no lies be spoken against me "in the presence of the god! Good is it for thee to "hear."

(2) Thoth, the righteous judge of the great company of the gods who are in the presence of the god Osiris, saith: "Hear ye this judgment. The heart of Osiris hath "in very truth been weighed, and his soul hath stood as a "witness for him; it hath been found true by trial in the "Great Balance. There hath not been found any wicked-"ness in him; he hath not wasted the offerings in the "temples; he hath not done harm by his deeds; and he "uttered no evil reports while he was upon earth."

(3) The great cycle of the gods reply to Thoth dwelling in Khemennu: "That which cometh forth from my mouth "hath been ordained. Osiris, the scribe Ani, triumphant, "is holy and righteous. He hath not sinned, neither hath "he done evil against us. Let it not be given to the "devourer Āmemet to prevail over him. Food-offerings "and entrance into the presence of the god Osiris shall be "granted unto him, together with a field for ever in Sekhet-"hetepu, as unto the followers of Horus."

On the right we see Ani, found just, being led into the presence of Osiris. The hawk-headed god Horus, the son of Isis, wearing the double crown of the North and the South, takes Ani by the hand and leads him forward towards "Osiris, the lord of eternity"  *Ausar neb t'etta*, who is enthroned on the right within a shrine in the form of a funeral chest. The god wears the *atef* crown  with plumes; a *menat*  hangs from the back of his neck; and he holds in his hands the crook , sceptre , and flail , emblems of sovereignty and dominion. He is wrapped in bandages ornamented with scale work. The side of his throne is painted to resemble the doors of the tomb. Behind him stand Nephthys on his right hand and Isis on his left. Facing him, and standing on a lotus flower, are the four "children of Horus (*or* Osiris)," or gods of the cardinal points. The

first, Mesthà, has the head of a man; the second, Ḥāpi, the head of an ape; the third, Ṭuamāutef, the head of a jackal; and the fourth, Qebḥsennuf, the head of a hawk. Suspended near the lotus is an object which is usually called a panther's skin, but is more probably a bullock's hide.

The roof of the shrine is supported on pillars with lotus capitals, and is surmounted by a figure of Horus-Sept or Horus-Seker and rows of uræi.

In the centre Ani kneels before the god upon a reed mat, raising his right hand in adoration, and holding in his left hand the *kherp* sceptre . He wears a whitened wig surmounted by a "cone," the signification of which is unknown. Round his neck is a deep collar of precious stones. Near him stands a table of offerings of meat, fruit, flowers, etc., and in the compartments above are a number of vessels for wine, beer, oil, wax, etc., together with bread, cakes, ducks, a wreath, and single flowers.

The texts read:—

(1) "Saith Horus, the son of Isis: "I have come to "thee, O Unnefer, and I have brought the Osiris Ani unto "thee. His heart is [found] righteous coming forth from "the balance, and it hath not sinned against god or god-"dess. Thoth weighed it according to the decree uttered "unto him by the company of the gods; and it is very "true and righteous. Grant him cakes and ale; and let "him enter into the presence of Osiris; and may he be "like unto the followers of Horus for ever."

(2) Behold, Osiris Ani saith: "O Lord of Amentet" (the underworld), "I am in thy presence. There is no sin "in me, I have not lied wittingly, nor have I done aught "with a false heart. Grant that I may be like unto those "favoured ones who are round about thee, and that I may "be an Osiris, greatly favoured of the beautiful god and

"beloved of the lord of the world, [I] the royal scribe "indeed, who loveth him, Ani, triumphant before the god "Osiris."

At the side of Wall-case 55 are:—

1. Photographs of the mummies of **Sekenen-Rā, B.C. 1750; Seti I., B.C. 1366; Rameses II., B.C. 1333; Rameses III., B.C. 1200;** Nesi-ta-neb-asher, Masakhirta, and an unknown person, about B.C. 1000. All the mummies of these royal personages were found in 1881, at Dêr el-Baḥari, whither they were removed from their tombs in the troubled time of the XXIst dynasty. They are now in the Museum at Gizeh.

SECOND EGYPTIAN ROOM.

HERE are exhibited a continuation of the series of Mummies and Mummy-cases, and various objects connected with funeral rites.

CASE S. Mummy and coffin of **Tcheṭ-ḥra** , the son of Pesemek (Psammetichus ?) and of the "lady of the house," Ȧuset-Ḥeru. The mummy has a blue and gilded cartonnage case for the head; a painted linen and plaster collar; a pectoral, on which are painted the scene of the adoration of the emblem of Osiris, and figures of the four children of Horus; six plaques, on which are painted figures of the goddesses Isis and Nephthys and the four children of Horus; a covering for the feet, with figures of Anubis and Ȧp-uat; and two small plaques, on which are painted the amulets of the pillar of Osiris, and girdle, or buckle, of Isis. The coffin is brightly painted and ornamented with figures of the gods and a short inscription containing prayers for funeral offerings, etc., and symbols; at the foot are the circle and bar, which typify eternity. XXVIth dynasty, or later, about B.C. 550. From Apu or Panopolis [Akhmîm.] [No. 29,776.] (See **Plate XV.**)

CASE T. 1. Mummy of **Tcheṭ-ḥra** , the son of Peṭā-Ȧmen, a high official and priest in the temple



Coffin of Tcheṭ-ḥrâ, a priest of Panopolis, about B.C. 550.
[No. 29,776.] XXVIth dynasty or later.

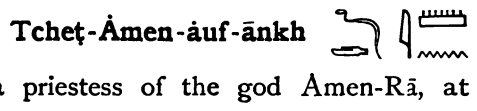
of the god Amsu at Apu or Panopolis [Akhmîm]. XXVIth dynasty, or later, about B.C. 550. From Apu or Panopolis. [No. 20,650.] [For the coffin of Tcheṭ-ḥrâ, see First Egyptian Room, Wall-case 41.]

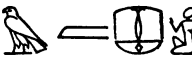
2. Mummy and coffin of **Peṭâ-Khensu**  the son of Ari-Ḥeru and of the "lady of the house," Renpet-nefer; both father and son held a high priestly office in the temple of the god Amsu at Apu or Panopolis. The mummy is provided with a head-case, collar, pectoral, etc., similar to those seen on the mummy of Tcheṭ-ḥrâ in Case S. The face of the coffin is gilded, and upon the breast are an elaborately painted collar and pendent pectoral; below these are the goddess Nut, and a scene of the deceased lying upon a bier and overshadowed by a winged disk, with Nephthys and Isis mourning at the head and feet. On the foot of the coffin is a bull, type of Osiris, standing among lotus plants, and bearing the mummy of the deceased upon his back. XXVIth dynasty, or later, about B.C. 550. From Apu or Panopolis [Akhmîm]. [No. 29,777.]

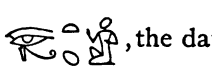
CASE U. Massive outer coffin of **Âmen-âri-ârit** , a high official in the treasury, and overseer of the palace of Queen Amenârṭâs, the wife of Piânkhi, king of Egypt, about B.C. 650. On the outside are the scenes and texts usually found on coffins of the period; and on the inside are bold, well-painted figures of the god Anubis receiving the deceased, and of Isis, Nephthys, the vulture of Isis or Mut, etc. XXVIth dynasty, about B.C. 650. From Thebes. [No. 6667.] For the mummy, see First Egyptian Room, Case O; for the inner coffin, see Wall-case 37; and for another outer coffin, see Wall-cases 54 and 55.]

CASE V. 1. Mummy of **Ānkh-s-nefer** , the daughter of Khensu-mes and the "lady of the house," Auset-ári-ṭās; with blue porcelain bead-covering, and figures of the goddess Nut and the children of Horus, also in bead-work. XXVIth dynasty, about B.C. 550. From Thebes. [No. 6673.] For the coffin, see First Egyptian Room, Wall-case 50.]

2. Mummy of an unknown person; at the feet are portions of the intestines, which have been mummified separately. This mummy was found in the coffin exhibited in the First Egyptian Room, Wall-case 4, but the coffin is probably some fifteen hundred years older than the mummy. About B.C. 250. From Thebes. [No. 29,778.]

3. Mummy of **Tcheṭ-Åmen-åuf-ānkh** , a priestess of the god Åmen-Rā, at Thebes. XXVIth dynasty, about B.C. 600. From Ḳûrna [Thebes]. [No. 29,577.] For the coffin, see First Egyptian Room, Wall-case 25.]

CASE W. 1. Mummy of **Ḥeru-em-ḥeb** , the son of Peṭā-Åmen-neb-nest-taui and of the "lady of the house," Pesṭet. It is enclosed in a fine painted and gilded hollow-work cartonnage case, on which are shown, in relief: a pectoral, the winged beetle, emblematic of Rā-Harmachis, the goddess Nut, the scene of the deceased lying on his bier, with his soul above him bringing him life, etc. Under the feet a pair of papyrus sandals are painted. About B.C. 300. From Thebes. [No. 6680.]

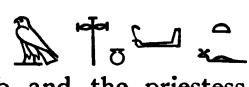
2. Painted wooden sarcophagus of **Neb-utchat** , the daughter of Nes-Amsu, a chancellor of the

god Amsu, and of the "lady of the house," Meḥt-usekht, and a sistrum-bearer in the Temple of Amsu at Apu or Panopolis. About B.C. 300. From Apu or Panopolis [Akhmîm]. [No. 29,779].

CASE X. 1. Mummy of a Græco-Roman Egyptian lady, with **painted portrait.** About A.D. 150. From Memphis. [No. 6713.]

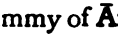
2. Mummy of **Åthà-neb** , the son of Nesta-hra-ka-re, a man of foreign extraction. On the breast is a painted cartonnage pectoral with a figure of Nut in hollow work; an earthenware scarab with wings made of porcelain beads of various colours; and the remains of bead work. XXVIIIth dynasty, or later, about B.C. 400. Presented by King George III., 1766. [No. 6697.] [For the coffin, see First Egyptian Room, Wall-case 42.]

CASE Y. 1. Mummy of **Nes-Amsu** , the son of I-em-ḥetep and the lady Nes-Tefnut; with gilded cartonnage head-case and painted pectoral feet-case, etc., upon which are painted the goddess Nut, symbols of "stability," etc., and scenes of the deceased lying upon his bier. XXVIIIth dynasty, about B.C. 400. From Apu or Panopolis [Akhmîm.] [No. 29,781.] [For the inner and outer coffins, see Wall-cases 60 and 61.]

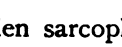
2. Mummy of **Ḥeru-netch-tef-f** , the son of Nekht-Ḥeru-ḥeb and the priestess Ta-nefer-ḥetep, a sistrum-bearer in the Temple of Åmen-Rā at Thebes. The deceased was a "divine father" of Åmen, and a prophet of the gods Horus, Isis, Anubis, and Amsu; his father having held the same offices. The mummy is covered with a beautifully painted and gilded

cartonnage case, on which are the emblems of the god Osiris, figures of the gods, the deceased lying upon his bier, and his resurrection. On the soles of the feet are figures of the typical foes of the Egyptian, which the deceased therefore would tread under foot. Between B.C. 500 and B.C. 350. From Thebes. [No. 6679.] [For the inner coffin, see First Egyptian Room, Wall-case 48, and for the two outer coffins, see Wall-cases 62 and 63.]

3. Mummy of a priest of high rank preserved by bitumen, enclosed in a magnificently gilded cartonnage head-case, with pectoral, feet-case, etc., one of the finest examples of the class. The sandals and figures of jackals on the feet are noteworthy. About A.D. 200. From Apu or Panopolis [Akhmîm.] [No. 29,782.]

CASE Z. 1. Mummy of **Ānkh-Ḥāpi** , the son of Tehuti-Maā and of the "lady of the house," Ṭāṭā-nefer-ḥetep; and a musician in one of the temples of Thebes. His cymbals were found lying on the body.

2. Mummy-board on which are painted a figure of the goddess Nut, and the sun's disk shedding light.

3. Painted wooden sarcophagus of **Ānkh-Ḥāpi** , the son of Tehuti-Maā and of the "lady of the house," Ṭāṭā-nefer-ḥetep, painted with a number of unusual and interesting scenes. About A.D. 100. From Thebes. [Nos. 6710 and 6711.]

4. Left hand and arm of a mummy of a person of high rank, the nails dyed with *henna* juice; on the little finger is a gold ring, the bezel of which is a glazed steatite scarab set in a gold mount, and inscribed with a scorpion, the emblem of the goddess Serqet. XVIIIth or XIXth dynasty, about B.C. 1500. From Thebes. [No. 29,780.]



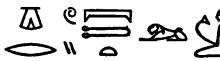
Mummy of an unknown person, showing gilded figures of the gods on a wire frame, about A.D. 100.

[No. 6714.]

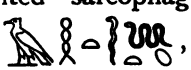
5. Right hand from the mummy of a poor person; on one of the fingers a common, rough, steatite scarab has been tied with a linen thread. After the XXVIth dynasty, about B.C. 500. Frm Thebes. [No. 22,552.]

CASE AA. 1. Mummy of **Mut-em-mennu** , a lady of the College of the god Åmen-Rā at Thebes. Under the head is the pillow, which was found in the coffin. The swathing is a very fine piece of work, and is one of the best examples extant. About A.D. 100. From Thebes. [No. 6704.] [For the coffin, see Wall-case 64.] (See **Plate XIX.**)

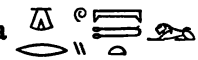
2. Mummy of an unknown person in a painted shroud. On the breast is a wire framework, with gilded figures of the gods. About A.D. 100. From Thebes (?). [No. 6714.] (See **Plate XX.**)

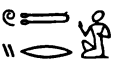
3. Mummy of **Cleopatra** , surnamed Candace, a member of the family of Cornelius Pollios, archon of Thebes, in a painted shroud with portrait. Her comb is inserted in the bandages on the left side of the head, on which are the remains of a wreath. She lived eleven years one month and twenty-five days. About A.D. 100. From Ḳûrna [Thebes]. [No. 6707.] [For the painted wooden sarcophagus and mummy-board, see Case CC.]

CASE BB. 1. Mummy of a woman, unknown; with gilded cartonnage head-case, and painted collar. About A.D. 100. From Thebes. [No. 6718.]

2. Rectangular painted sarcophagus and mummy-board of **Tphous** , the daughter of Heraclius Soter and **Sarapous** . She was born

in the 5th year of the reign of Hadrian, A.D. 120, and died in the twelfth year, A.D. 127, aged six years two months and eighteen days. From Ḳûrna [Thebes]. [No. 6708.]

CASE CC. Rectangular wooden vaulted sarcophagus and mummy-board of **Cleopatra** , who was surnamed Candace, a member of the family of Cornelius Pollios, archon of Thebes. On the outside are painted the Judgment scene, the scene of the deceased offering to Seker-Osiris, figures of the gods, etc.; the inside is ornamented with figures of the gods in bright colours; and on the mummy-board is the goddess Nut enclosed within a floral design. About A.D. 100. From Ḳûrna [Thebes]. [No. 6706.] [For the mummy, see Case AA.]

CASE DD. Rectangular wooden vaulted sarcophagus of **Soter** , archon of Thebes, a member of the noble family of Cornelius Pollios. His mother's name was Pimu. He was a relative of the above lady, Cleopatra. On the top of the sarcophagus is a gilded figure of the hawk of Rā-Harmachis, the rising sun, wearing a disk upon his head. On the outside are painted the Judgment scene, a ram-headed hawk, Åmen-Rā in the form of a beetle with four rams' heads, the boat of the Sun, the visit of the soul to the dead body, figures of the gods of the underworld, etc. On the inside are the goddess Nut, and the twelve signs of the zodiac. About A.D. 110. From Ḳûrna [Thebes]. [No. 6705.] [For the shroud and mummy-board, see Wall-case 72.]

CASE EE. 1. Roughly made coffin with mummy of **Khensu-Teḥuti** , the son of Saipem (?), a



Coffin and mummy of the Christian period, about A.D. 400.
[No. 24,800.]

singer, enclosed in a painted cartonnage case. On the outside of the coffin are figures of the goddess Nut and the four children of Horus. About A.D. 200. [No. 6699.]

2. Wooden coffin with vaulted cover containing the mummies of a Greek or Roman lady and her three children. On one end of the coffin is represented the mummy of the deceased lying upon its bier in a boat, protected by Isis and Nephthys; and at the other end the deceased and her soul offer incense to Osiris in the presence of Isis and Nephthys. About A.D. 250. [No. 29,783.]

CASE FF. 1, 2. Two mummies of Greek or Roman ladies wrapped in linen shrouds ornamented with portraits of the deceased, and with rough copies of ancient Egyptian symbols and figures of the gods. About A.D. 100. From Thebes. [Nos. 6709 and 6712.]

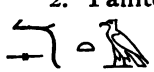
3. Rectangular wooden coffin containing a mummy with gilded and painted cartonnage case; the swathing is in a late style. This mummy is the most modern in the Collection. About A.D. 400. From Upper Egypt. [No. 24,800.] (See **Plate XXV.**)

WALL-CASE 57. Wooden outer coffin of **Ta-kheb-khenem** , the daughter of Peṭā-khensu, a doorkeeper in the temple of Åmen-Rā at Thebes, and of "the lady of the house," Nes-Maut; with painted head-dress and pectoral. The line of hieroglyphics on the cover has almost disappeared, and except for the brief inscription on the sides, the body of

the coffin is without ornament. On the inside is a figure of the goddess Nut. XXVIth dynasty, about B.C. 600. From Thebes. [No. 6690.] [For the inner coffin, see First Egyptian Room, Wall-case 45; for the second outer coffin, see Wall-case 53; and for the mummy, see Standard-case P.]

WALL-CASE 58. Wooden coffin of **Peta-Åmen** , a doorkeeper of the temple of Rā, and son of Ausår-mes, the chief doorkeeper of the temple of Rā; with painted head-dress and pectoral. On the inside is a figure of the goddess "Nut, the mother of the company of the gods," holding in each hand the emblem of life. XXVIth dynasty, about B.C. 600. From Thebes. [No. 6683.] [For the mummy, see First Egyptian Room, Standard-case N.]

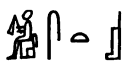
WALL-CASE 59. 1. Wooden outer coffin of **Pen-Åmen-neb-nest-taui** , prophet of Åmen and prophet of Bast, the son of Nes-ba-neb-Ṭaṭṭu, who held the same offices, and of "the lady of the house," Ta-hatheret; with painted head-dress and pectoral. The line of hieroglyphics on the cover has almost disappeared and, except for the brief inscription on the sides, the body of the coffin is without ornament. On the inside is a figure of the goddess Nut. XXVIth dynasty, about B.C. 550. From Thebes. [No. 6675.] [For the inner coffin, see First Egyptian Room, Wall-case 47, and for the mummy, see Standard-case P.]

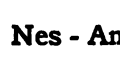
2. Painted wooden outer coffin of **Nes-ta-utchat** , the daughter of Tcheṭ-Mut-åuf-ānkh, ornamented with a portion of the Judgment scene,



Inner coffin of Nes-Amsu, about B.C. 400.
[No. 29,581.]

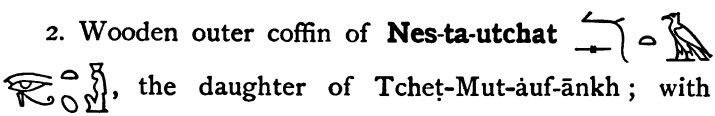
in which the deceased is being led into the presence of the gods; the scene of the deceased lying upon her bier; and several short prayers for funeral offerings, etc. The wooden face, which is carved out of hard wood and pegged to the coffin, is a fine example of its kind. XXVIth dynasty, about B.C. 550. From Thebes. [No. 22,813.] [For the mummy and inner coffin, see Wall-case 51, and for the second outer coffin, see Wall-case 61.]

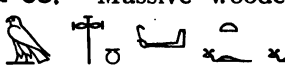
WALL-CASE 60. 1. Wooden outer coffin of **Shepset-Åuset - nefer** , the daughter of Khensu-mes and the "lady of the house," Shepset-Åuset-nefer; with painted head-dress and pectoral. The body of the coffin is quite plain. Above the head are two lines of text containing prayers for funeral offerings. XXVth dynasty, about B.C. 550. From Thebes. No. 6702.]

2. Wooden inner coffin of **Nes - Amsu** , the son of I-em-ḥetep and Nes-Tefnut; with gilded face and head-dress painted dark green. The hieroglyphic texts are prayers for funeral and other offerings from a late version of the Book of the Dead. A good example of the style of coffin in Syria between B.C. 400 and B.C. 300. XXVIIIth dynasty, about B.C. 400. From Akhmîm (Panopolis). [No. 29,581.] [For the outer coffin, see Wall-case 61, and for the mummy, see Standard-case Y.] (See **Plate XVII.**)

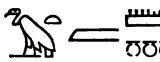
WALL-CASE 61. 1. Wooden outer coffin of **Nes-Amsu** , the son of I-em-ḥetep and Nes-Tefnut; with gilded face. Traced with yellow paint upon a black ground are figures of the goddess Nut and other deities,

the hawk of Horus, the vulture of Mut, and a number of short prayers for funeral and other offerings. A very interesting example of the period immediately preceding the Macedonian conquest of Egypt. XXVIIIth dynasty, about B.C. 400. From Akhmîm [Panopolis]. [No. 29,582.] [For the inner coffin see Wall-case 60, and for the mummy, see Standard-case Y.]

2. Wooden outer coffin of **Nes-ta-utchat** , the daughter of Tcheṭ-Mut-âuf-ānkh; with painted head-dress and pectoral. XXVIth dynasty, about B.C. 550. From Thebes. [No. 22,813.] [For the mummy and innermost coffin, see First Egyptian Room, Wall-case 51; and for the second outer coffin, see Wall-case 59.]

WALL-CASES 62 and 63. Massive wooden outer coffin of **Ḥeru-netch-tef-f** , a prophet of the god Amen in the Apts (the modern Karnak), Horus, Isis, Anubis, Amsu, and other gods, the son of Nekht-Ḥeru-ḥeb, a priest who held the same offices, and of Ta-nefer-ḥetep, a sistrum bearer in the temple of Amen-Rā at Thebes. The entire coffin is painted black inside and out, and covered with extracts from the Book of the Dead and prayers traced in yellow. On the inside is a well drawn figure of the goddess Nut, having some of the characteristics of Greek work of the period in Egypt. The face of this coffin resembles the face of the ordinary Sidonian sarcophagus, of which those of Tabnith and Eshmunazar are typical examples (see the cast in the Assyrian Basement). About B.C. 550-350. From Thebes. [No. 6677.] [For the inner coffin, see First Egyptian Room, Wall-case 48; and for the mummy, see Standard-case Y.

WALL-CASE 64. 1. Wooden inner coffin of a priestess; the cover and coffin do not belong to each other, although they were found together. The face is painted white, and is intended to be a portrait, but the rest of the coffin is undecorated, probably because the ancient Egyptian funeral observances were now becoming neglected. Ptolemaïc period, about B.C. 300. From Thebes. [No. 25,257.]

2. Wooden coffin of **Mut-em-mennu** , a lady of the College of Âmen-Rā at Thebes. Roman period, B.C. 100. From Thebes. [No. 6703.] [For the mummy, see Standard-case AA.]

WALL-CASE 65. 1. Painted linen covering for the mummy of **Seusert-Setes,** "the lady of the house, the "messenger of the god Amsu, the lord of Apu [Pano-"polis], the daughter of Set, the chancellor of the city of "Apu and prophet of Amsu of the third order, and of "the lady of the house, Nes-Amsu." Above the inscription is a beetle holding the sun's disk and the emblem of eternity, and on each side of it are two of the four children of Horus or Osiris. These painted figures in late times take the place of the *faïence* figures of the gods which were usually laid on the body. Late Ptolemaïc period, about B.C. 100. From Apu or Panopolis [Akhmîm]. [No. 17,177.]

2. Cartonnage case of **Tcheṭ-Ḥeru-âuf-ānkh** , a priest; painted with figures of a ram-headed vulture, Horus, Isis, Nephthys, the four children of Horus, and other deities, and with symbols of "life" and "protection." In the Ptolemaïc period this class of cartonnage entirely superseded the inner coffin of

earlier times. From B.C. 400 to B.C. 300. From Thebes. [No. 6684.]

3. Beautifully painted cartonnage case of the mummy of an unknown priestess; with an inscription containing a prayer to Rā-Harmachis, Tem, Ptaḥ-Seker-Ausâr, and Un-nefer (*i.e.*, Osiris) for funeral offerings. The face is painted flesh colour, and the head-dress is ornamented with lotus-flowers, rosettes, etc. Below the collar or pectoral are figures of Horus-Beḥutet in the form of a winged disk with pendent uræi; Ptaḥ-Seker-Ausâr, the triune god of the resurrection; winged serpents, emblematic of the goddesses Isis and Nephthys; the soul of the deceased in the form of a human-headed hawk; and emblems of "life," the eyes of the sun, etc. Ptolemaïc period, about B.C. 300. From Thebes. [No. 6686.] (See **Plate XVIII.**

4. Cartonnage case of the mummy of a girl; painted with figures and emblems of the gods, the Judgment scene, etc. The space where the name of the deceased should come, with the prayer for funeral offerings, is left blank. Late Ptolemaïc period, about B.C. 100. From Thebes. [No. 6687.]

WALL-CASE 66. 1. Painted cartonnage case of a priestess, with an inscription containing a prayer to Osiris, Isis, and Anubis, for funeral and other offerings. On the red ground on each side of the text are painted figures of forty of the gods of the Judgment Hall of Osiris; figures of the great gods and goddesses, and of animals sacred to them; the snake earth-gods carrying along the mummy of the deceased; the deceased lying on his bier attended by Anubis, etc. Roman period, about the first century A.D. From Edfu. [No. 29,583.] (See **Plate XXI.**)



Painted cartonnage case of an unknown priestess, about B.C. 300.
[No. 6686.] Ptolemaïc period.

earlier times. From B.C. 400 to B.C. 300. From Thebes. [No. 6684.]

3. Beautifully painted cartonnage case of the mummy of an unknown priestess; with an inscription containing a prayer to Rā-Harmachis, Tem, Ptaḥ-Seker-Ausâr, and Un-nefer (*i.e.*, Osiris) for funeral offerings. The face is painted flesh colour, and the head-dress is ornamented with lotus-flowers, rosettes, etc. Below the collar or pectoral are figures of Horus-Beḥutet in the form of a winged disk with pendent uræi; Ptaḥ-Seker-Ausâr, the triune god of the resurrection; winged serpents, emblematic of the goddesses Isis and Nephthys; the soul of the deceased in the form of a human-headed hawk; and emblems of "life," the eyes of the sun, etc. Ptolemaïc period, about B.C. 300. From Thebes. [No. 6686.] (See **Plate XVIII.**

4. Cartonnage case of the mummy of a girl; painted with figures and emblems of the gods, the Judgment scene, etc. The space where the name of the deceased should come, with the prayer for funeral offerings, is left blank. Late Ptolemaïc period, about B.C. 100. From Thebes. [No. 6687.]

WALL-CASE 66. 1. Painted cartonnage case of a priestess, with an inscription containing a prayer to Osiris, Isis, and Anubis, for funeral and other offerings. On the red ground on each side of the text are painted figures of forty of the gods of the Judgment Hall of Osiris; figures of the great gods and goddesses, and of animals sacred to them; the snake earth-gods carrying along the mummy of the deceased; the deceased lying on his bier attended by Anubis, etc. Roman period, about the first century A.D. From Edfu. [No. 29,583.] (See **Plate XXI.**)



Painted cartonnage case of an unknown priestess, about B.C. 300.
[No. 6686.] Ptolemaïc period.



Painted cartonnage case of a priestess, about A.D. 100.
[No. 29,583.]

earlier times. From B.C. 400 to B.C. 300. From Thebes. [No. 6684.]

3. Beautifully painted cartonnage case of the mummy of an unknown priestess; with an inscription containing a prayer to Rā-Harmachis, Tem, Ptaḥ-Seker-Ausâr, and Un-nefer (*i.e.*, Osiris) for funeral offerings. The face is painted flesh colour, and the head-dress is ornamented with lotus-flowers, rosettes, etc. Below the collar or pectoral are figures of Horus-Behutet in the form of a winged disk with pendent uræi; Ptaḥ-Seker-Ausâr, the triune god of the resurrection; winged serpents, emblematic of the goddesses Isis and Nephthys; the soul of the deceased in the form of a human-headed hawk; and emblems of "life," the eyes of the sun, etc. Ptolemaïc period, about B.C. 300. From Thebes. [No. 6686.] (See **Plate XVIII.**

4. Cartonnage case of the mummy of a girl; painted with figures and emblems of the gods, the Judgment scene, etc. The space where the name of the deceased should come, with the prayer for funeral offerings, is left blank. Late Ptolemaïc period, about B.C. 100. From Thebes. [No. 6687.]

WALL-CASE 66. 1. Painted cartonnage case of a priestess, with an inscription containing a prayer to Osiris, Isis, and Anubis, for funeral and other offerings. On the red ground on each side of the text are painted figures of forty of the gods of the Judgment Hall of Osiris; figures of the great gods and goddesses, and of animals sacred to them; the snake earth-gods carrying along the mummy of the deceased; the deceased lying on his bier attended by Anubis, etc. Roman period, about the first century A.D. From Edfu. [No. 29,583.] (See **Plate XXI.**)

2. Mummy of **Artemidorus**, a Greek settler in Egypt; enclosed in a plaster-case painted bright red, and gilded with scenes in imitation of those found on mummies and coffins of the ancient period. In the first century after Christ it was the fashion to insert painted portraits of the deceased on the cartonnage cases, and the custom was continued down to the second or third century, when plaster portraits took their place. The portrait of Artemidorus is a fine example. Below the gilded collar or pectoral are two figures of the goddess Maāt, and the Greek inscription **ΑΡΤΕΜΙΔΩΡΗ ΕΥΨΥΧΙ**, "O Artemidorus, farewell." The scenes represent (1) the mummy of Artemidorus on his bier; by the side is Anubis, and Nephthys and Isis stand at the head and foot. (2) Thoth and Horus performing a ceremony at the crowned emblem of the god Osiris. (3) The soul revisiting the dead body, and its resurrection in the form, and with all the attributes of Osiris. (4) The winged disk; and (5) between the feet, the *atef* crown or crown of Osiris. About A.D. 200. From the Fayyûm. Presented by H. Martyn Kennard, Esq., 1888. [No. 21,810.] (See **Plate XXII.**)

WALL-CASES 67 and 68. 1–3. Three painted cartonnage cases for the mummies of a Greek and his two wives, probably the best examples of this kind in Europe. The head-dress and collar of the man, which are studded in imitation of precious stones, indicate that he was a person of high rank; the face is clearly a portrait. On the breast are painted figures of Osiris, Horus, Apis, Ausâr-Ḥāpi, Thoth, Khnemu, etc.; and scenes of the deceased lying upon his bier and attended by Anubis and the four children of Horus; guarded by ram-headed, jackal-headed, and serpent deities; and guarded by Anubis. The cartonnage cases of the two wives have gilded faces

and necks. The dress is a long tunic reaching to the ankles, and highly ornamented in front, and a small cape with ends falling over the shoulders. Both ladies wear heavy jewellery. Along the borders of the second case are painted figures of the ancient gods of Egypt, but drawn and disposed in a way that shows that the artist had no idea of their meaning; and the name of the deceased is written in Demotic characters on the left shoulders. The cartonnage of the first of these two cases is largely composed of fragments of papyrus inscribed with writing in Greek of the second century. About A.D. 200. From Apu or Panopolis [Akhmîm]. [Nos. 29,584–29,586.] (See **Plates XXIII and XXIV.**)

4. Wooden coffin of a girl; probably the daughter of one of the two ladies. Over her yellow tunic is a robe of red cloth or silk, trimmed with a green material; and on the wrists are snake-bracelets. On the sides of the coffin are painted figures of the deceased, offering to the gods Osiris, Anubis, Seker, Âmen, Isis, Nephthys, Uatchit, Nephthys, Nekhebet, Shu, and the four children of Horus. Notwithstanding the late period of the coffin, these are very accurately painted. On the foot, which projects considerably, is painted a winged disk with two hands, each holding a palm branch, from which hangs the symbol of the thirty-years' festival. Between the upraised arms is the emblem of "life." About A.D. 200. From Apu or Panopolis [Akhmîm]. [No. 29,587.]

WALL-CASES 69 and 70. 1. Wooden coffin of a child of high rank, made in the form of the god Osiris. The face is gilded, and over the forehead are the asps (uræi), and winged disks and asps typical of royal birth or rank. In the hands are the crook and flail, symbols of dominion and sovereignty; and on the breast is a deep collar, with



Painted papyrus mummy-case of a Græco-Egyptian official, about A.D. 200.
[No. 29,584.]



Painted papyrus mummy-case of a Græco-Egyptian lady, about A.D. 200.
[No. 29,585.]

finials of hawks' heads. From the neck is suspended a pectoral, upon which are a scarab and two hawks with disks in relief; and near this are painted figures of the four children of Horus. The line of hieroglyphics, in black, on a green ground, is illegible. The diamond pattern painted on the coffin represents the blue porcelain bead-work which was commonly laid over mummies from the XIXth to the XXVIth dynasties. [See First Egyptian Room, Wall-cases 13–20.] This coffin has not been opened. About A.D. 200. From Apu or Panopolis [Akhmîm]. [No. 29,588.]

2. Painted cartonnage case for the mummy of a child, whose name is written in Demotic characters below the left hand. About A.D. 200. From Apu or Panopolis [Akhmîm]. [No. 29,589.]

3. Painted cartonnage case for the mummy of a young girl; ornamented with figures of the goddess Nut, the hawk of Horus, etc. About A.D. 200. From Apu or Panopolis [Akhmîm]. [No. 28,590.]

4. Mummy of a Greek child enclosed in a casing of bitumen and plaster, wrapped in linen coverings, painted with scenes of the deceased adoring the principal gods of Egypt; over the face is a painted portrait of the deceased. About A.D. 200. From the Fayyûm. Presented by H. Martyn Kennard, Esq., 1888. [No. 21,809.]

5. Mummy of a Greek child, prepared with bitumen; with a gilded cartonnage covering for the head and shoulders. On the bandages are painted scenes of the deceased offering to Osiris and other gods, and the Judgment. Above the feet are the funeral boat, and the deceased lying upon the bier, by the side of which

stands Anubis. The child carries a bunch of red flowers in the left hand, a funeral custom in the East from time immemorial. About A.D. 200. From the Fayyûm. [No. 22,108.]

6. Plain wooden coffin of a child, made in the form of the god Osiris. Late Roman period. About A.D. 200. From Upper Egypt. [No. 22,938.]

7. Nine portrait heads of painted plaster. In succession to the practice of inserting a painted portrait of the deceased in the cartonnage casing, an instance of which is seen in the mummy of Artemidorus above, a fashion appears to have grown up, in the third century, of affixing a head and hands and feet, moulded in plaster, to the coffin, now made in rectangular form of plain wood. The heads here exhibited are generally very fine specimens; and most of them are probably portraits of persons of Greek and Roman blood. Third century. From Upper Egypt. [Nos. 24,902, 29,477, 24,779, 24,780, 24,903, 24,904, 26,799, 24,781, 24,901.]

8. Roughly made coffin painted with the figure of a serpent, etc., and the mummy of a Græco-Roman baby in a wrapping, painted with a portrait. Third century. From Memphis (?). [No, 6715.]

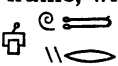
On the floor of the case are exhibited part of a skull from a mummy [No. 6649]; part of the face from a mummy's skull which has been gilded [No. 24,574]; and four **heads of mummies**, of which Nos. 6719 and 6720 are, by reason of their completeness, particulary interesting.

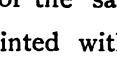
WALL-CASE 71. 1. A fine set of painted and gilded cartonnage heads arranged on three shelves (some with inlaid obsidian eyes), for placing on mummies; with two of

them are the painted and gilded cartonnage coverings for the feet [Nos. 29,473, and 29,475]. Third century A.D. Chiefly from Apu or Panopolis [Akhmîm].

2. Small wooden coffin made up in modern times from pieces of ancient wood; enclosing a baby mummy, which is also a forgery. From Thebes. [No. 6951.]

WALL-CASE 72. 1. Wooden floor or "mummy board" of the sarcophagus of **Cornelius** , on which is painted a figure of the goddess Nut in the form of a Græco-Roman lady of the first century; above her is the winged disk. About A.D. 110. From Ḳûrna [Thebes]. [No. 6950.]

2. Painted linen covering stretched on a frame, which was found laid upon the mummy of **Soter** , an archon of Thebes, the son of the lady **Pimet** , and a member of the noble family of Cornelius of the same city. Soter was a relative of the lady Cleopatra, whose mummy is exhibited in case AA. On the linen is a figure of the god Osiris, with all his attributes of royalty and dominion; above whom are Thoth and Horus pouring out libations. On one side are Isis and two of the children of Horus, and on the other are Nephthys and the other two children of Horus. About A.D. 110. From Ḳûrna [Thebes]. [For the sarcophagus, see Case DD.] [No. 6705.]

3. Wooden floor, or "mummy board" of the sarcophagus of the same **Soter** , painted with a figure of the goddess Nut surrounded with a floral design

About A.D. 110. From Ḳûrna [Thebes]. [No. 6705.] [For the sarcophagus, see Case DD.]

4. Head of the wooden coffin of **Puâa**, an official. Late period. From Thebes. [No. 25,270.]

5. Fragment of the side of the wooden coffin of **Puâa** . [No. 22,754.]

WALL-CASES 73 and 75. Large and handsome linen bier-cloth or winding sheet, in two portions, embroidered in coloured wools, with a frieze of cherubs holding collars or necklaces, baskets of flowers, fruit, etc. In the centre two cherubs are supporting a crown, within which is worked the cross (Coptic shape), and the rest of the cloth is ornamented with birds, vases of fruit and flowers, rosettes, diamond-shaped ornaments, etc. This rare piece of work, which is probably the only complete example in Europe, was found wrapped round the body of a Copt buried on a board in a shallow grave at Akhmîm, the ancient Apu or Panopolis, in Upper Egypt, which was famous for its linen weaving as far back as the XVIIIth dynasty, and where most of the linen used for funeral purposes was made. Third or fourth century. [No. 29,771.]

2. Portions of cards, with leaden seals, which were fastened to mummies during the Græco-Roman period when they were pledged. First or second century. [Nos. 6511 and 29,775.]

3, 4. Two portraits of Græco-Roman ladies painted on panels for insertion in the bandages over the faces of the deceased. About A.D. 100. From Memphis. [Nos. 5619 and 29,772.]

WALL-CASES 97–102. A large collection of painted wooden figures, on stands, of **Ptaḥ-Seker-Ȧusȧr,** a triune god who embraced the attributes of Ptaḥ the creator, of Seker the god of death, and of Osiris the god of the resurrection, through whom all men obtained life in the world to come. The god wears on his head horns, the disk and plumes; in his hands, crossed upon his breast, are the flail and crook, emblems of sovereignty and dominion. In the XVIIIth and XIXth dynasties the figures on these stands were made hollow, and papyri inscribed with liturgical texts were placed in them; the stands also were often hollow. At a later period cavities were sunk in the stands to hold papyri and also for the deposit of small portions of the body. In the latter case they were intended to represent funeral chambers, often surmounted by small shrines with figures of hawks upon them. It was thought that so long as such portions of the body were preserved intact, the body lying in the tomb would remain uninjured. The following are some of the most interesting of the figures:—

1. Hollow wooden figure of Osiris, standing upon a pedestal in the form of the symbol of right and truth; inside it was found the handsomely painted Book of the Dead which was inscribed for Ȧnhai, a priestess of Ȧmen. About B.C. 1000. [No. 20,868.]
2. Stand of a figure with cavity in which is laid a papyrus inscribed in hieratic with chapters from the Book of the Dead. About B.C. 800. [No. 9872.]
3. Figure of Ptaḥ-Seker-Ȧusȧr on a stand with a cavity in the side, in which lies a papyrus inscribed in hieratic with chapters from the Book of the Dead. About B.C. 500. [No. 9870.]
4. Figure of Ptaḥ-Seker-Ȧusȧr on a stand with a cavity containing a small portion of a body, and

fitted with a sliding model of the cover of a funeral chest; made for Pe-ṭâ-Ausâr (Petosiris). About B.C. 400. [No. 9749.]

5. Painted and gilded figure of Ptaḥ-Seker-Ausâr, on a stand, with a cavity containing a small portion of a body, over which is the model of the cover of a funeral chest surmounted by a hawk. It was made for Nes-utcha. About B.C. 500. [No. 9737.]

6. Painted and gilded figure of Ptaḥ-Seker-Ausâr, on a stand, with a cavity containing a small portion of a body; made for Ḥeru-neter-atef, a priest of Amen-Rā at Thebes. About B.C. 400. [No. 9736.]

7. Painted figure of Ptaḥ-Seker-Ausâr, on a stand; made for Ha-nefer, who in the inscription prays for sepulchral gifts. About B.C. 350. [9861.]

8. Model of a sarcophagus surmounted by four human-headed hawks, or souls, wearing disks, and a jackal; the sides painted with the emblems of the tree trunk which held the dead body of Osiris, and the buckle of Isis; from the stand of a Ptaḥ-Seker-Ausâr figure. About B.C. 600. [No. 18,162.]

WALL-CASES 93–96. A series of hard-wood faces eyes, ears, beards, hands, etc., from mummy cases and coffins of all periods. The faces are usually portraits, the most interesting being Nos. 6885, 6886, 6887, and 20,746; the pupils and whites of the eyes are made of obsidian. On the floor of the case are a number of terra-cotta covers of coffins of a late period. Other objects of interest are:—

1. Model of an ear in bronze, for attaching to a mummy. [No. 2393.]

2. A false great toe of the right foot of leather, which was sewed on to the bandages of a mummy in place of the missing toe. [No. 29,996.]

3. Bronze hawk, with outstretched wings, for laying upon a mummy's breast. [No. 22,840.]

4. Portion of an end of a thick wooden coffin inscribed in hieratic with part of the XVIIth Chapter of the Book of the Dead. XIth or XIIth dynasty, about B.C. 2600. [No. 29,997.]

5. Eight painted cartonnage pectorals, made during the late period, from B.C. 600 to B.C. 100, to lay upon the breasts of mummies. They are ornamented with: (1) a winged beetle with disk; (2) the goddess Nut with outstretched wings; (3) the soul visiting the body in the tomb; (4) the four children of Horus, and other gods. Nos. 6963, 6964, 6965, 6966, 6968, and 6969 were specially made for the people with whom they were buried; but No. 6967 formed part of an undertaker's stock, blank spaces being left for the insertion of a name.

WALL-CASES 81–92. A large collection of **Ushabtiu** figures (so called as the "answerers" to the bidding of the deceased), made of stone, alabaster, wood, clay, steatite, glazed Egyptian porcelain, wax, etc. They were deposited in the tombs, either in wooden boxes, or laid singly along the floor, and sometimes in the sarcophagi and coffins. They were supposed to do the field labours which the deceased might be bidden by the god Osiris to perform in the underworld. In the earliest period, the name of the deceased for whom the figure was made was written upon it, but afterwards it was cut. Originally the hands,

which are usually crossed over the breast, held nothing; but as early as the VIth dynasty a hoe, cord, and basket were placed in them. From B.C. 2600 these figures were inscribed with versions of the VIth Chapter of the Book of the Dead. The following are the most important types of stone and alabaster figures in Wall-cases 89–92:—

1. Marble figure, uninscribed. VIth dynasty, B.C. 3400. [No. 8844.]

2. Marble figure, inscribed in ink. VIth dynasty, B.C. 3400. [No. 27,369.]

3. Marble figure, uninscribed. XIth dynasty, B.C. 2600. [No. 8878.]

4. Limestone figure, uninscribed. XIIth dynasty, B.C. 2500. [No. 8879.]

5. Portion of a granite figure, inscribed with the prenomen of Amenophis III., B.C. 1450. [No. 8690.]

6. Portion of an alabaster figure, inscribed with the name of one of the Rameses kings. XIXth or XXth dynasty, about B.C. 1200. [No. 8695.]

7. Zoned alabaster figure, uninscribed, made for a king. About B.C. 1200. [No. 8693.]

8. Painted alabaster figure, uninscribed. About B.C. 1100. [No. 29,405.]

9. Painted alabaster figure, inscribed with the prenomen of Rameses V. About B.C. 1100. [No. 8699.]

10. Limestone figure of a scribe, inscribed with the VIth Chapter of the Book of the Dead. The text is inlaid with blue pigment. About B.C. 800. [No. 8703.]

11. Limestone figure, inscribed in hieratic with the name and titles of Pen-Ȧmen, a legal official. About B.C. 700. [No. 8824.]

12. Painted marble figure, made for the scribe Nekhi, inscribed with the VIth Chapter of the Book of the Dead. About B.C. 600. [No. 8704.]

13. Stone figure of Osiris, inscribed with the VIth Chapter of the Book of the Dead. This figure is of peculiar interest, for the hands, instead of being crossed over the breast, are pendent; and instead of the hoe, cord, and basket, they hold the emblem of the tree trunk of Osiris and the buckle of Isis. The soul of the deceased, in the form of a human-headed bird, is represented pressing itself to the breast of the figure. XXVIth dynasty, or later; about B.C. 550. [No. 29,403.]

14. Painted limestone figure, clad in the usual attire of the deceased. XXVIth dynasty, about B.C. 550. [No. 9447.]

15. Fine alabaster figure, made for Aāḥ-mes, a clerk-of-the-works of the temple of Ȧmen, inscribed with the VIth Chapter of the Book of the Dead. XXVIth dynasty, about B.C. 500. [No. 24,427.]

16. Stone figure, made for Unau, a priest of Ȧmen; the face and inscription are gilded, and on the

breast is a hawk-headed pectoral. About B.C. 300. [No. 24,390.]

In WALL-CASES 81–88 are grouped the figures made of wood or porcelain, dating from B.C. 1370 to B.C. 100. Wooden *ushabtiu* are common to all periods between these dates. Of the porcelain ones, the blue glazed figures date from B.C. 1700 to B.C. 600; the figures with purple and mauve inscriptions, from about B.C. 800; the green figures, with or without the square pedestal which is carried up the back, begin about B.C. 650, and continue until the Roman period. The following are types of the several classes:—Wooden and porcelain figures of Seti I., B.C. 1370 [Nos. 8579, 8572, 8578, 8573, 8580, 8577, 8899, 8896, 8897, 8900, 9216]; wooden figures of Rameses VI., B.C. 1166 [Nos. 29,998 and 29,999]; wooden figures of Rameses IX., B.C. 1133 [Nos. 8571 and 8570]; blue and green glazed figures of Pa-netchem and his wife, B.C. 1040 [Nos. 15,763, 30,000, 30,001]; wooden figures of Meruâ-Rā, with gilded collars and bracelets [Nos. 22,742 and 22,743]; wooden figure of Rut-nefer-ābt [No. 30,002]; wooden figure of Âmen-em-âpt, an overseer of the palace [No. 8604]; wooden figure of Atāāi, with inscription inlaid in gold [No. 18,669]; wooden figure of Tchimire, with inscription inlaid in green [No. 8652]; wooden figure inscribed in hieratic [No. 21,704]; glazed figures, with white and blue inscriptions [Nos. 30,003 and 30,004]; green glazed figures of Henat [No. 8956], Psemtek [No. 8974], Peṭā-Âuset [No. 8966], Ḥeru-kheb [No. 8950] Tchet-Ptaḥ-ānkh [No. 8930], Ânkh-Ḥāpi [No. 30005], and Nāheb [No. 9152].

WALL-CASE 80. Here are examples of **ushabtiu** figures placed in boxes in the form of a funeral shrine. In No. 8522 are two figures, and in Nos. 24,711 and 24,712

seven terra-cotta and four wooden figures respectively. No. 25,568 was made for Sutimes, the scribe of the treasury of Amen at Thebes, and was laid in his coffin.

WALL-CASES 76–79. A series of sets of **Canopic Jars** (so called on account of their resemblance to the particular vase shape of Osiris, called Canopus), made of limestone, terra-cotta, and wood. They held the intestines of the human body, which were embalmed separately. A set consisted of four, and was placed under or near the bier. Each vase was dedicated to one of the four children of Horus, genii of the dead, whose names were Amset (or Mesthâ), Ḥâpi, Ṭuamâutef, and Qebḥsennuf. The cover of the jar of Amset is shaped as the head of a man [see No. 22,374], that of Ḥâpi as the head of an ape [No. 22,375], that of Ṭuamâutef as the head of a jackal [No. 22,377], and that of Qebḥsennuf as the head of a hawk [No. 22,376]. In the Greek and Roman periods the heads of the whole set were uniform [see Nos. 9535, 9536 and 9537]. The stomach and large intestines were dedicated to Amset, the smaller intestines to Ḥâpi, the lungs and heart to Ṭuamâutef, and the liver and gall-bladder to Qebḥsennuf. The jars were some times placed in chests (see Third Egyptian Room, Wall cases 54–58), which were drawn on sledges to the tomb. In the case of poor people, models only of the vases were used [see Nos. 9562, 9563, 9564, and 9565]; and, finally, small wax figures of the genii were laid under the bandages [see Nos. 15,563 15,564, 15,573, and 15,578] when the use of jars was discontinued.

Above the Wall-cases on the south side of the room, in four cases, are a number of wooden **Sepulchral Tablets.** They were placed inside the tomb. From the XVIIIth to the XXIInd dynasty such tablets were made

of stone; after that period sycamore wood was generally employed. They are usually rounded at the top, and are fitted into small step-stands. The wood was covered with a thin layer of plaster, and upon this were painted the deceased offering to certain gods, and an inscription in which he prays Rā and Seker, Âtmu and Osiris, Isis and Nephthys, Anubis, etc., to grant him sepulchral offerings, and leave to go in and out from the underworld. A gilded or painted human-headed hawk, emblematic of the soul, was sometimes placed on the top.

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